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MESDAG MUSEUM

CATALOGUE
OF THE PICTURES,
DRAWINGS, ETCHINGS
AND OBJECTS OF ART.

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LAAN VAN MEERDERVOORT
THE HAGUE.

MESDAG MUSEUM.

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THE HAGUE.
MOUTON & Co.
1906.

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May 13, 1938

PREFACE.

I do not fear being accused of an undue appreciation of the Mesdag-Museum, when, in an artistic sense, I claim it to be the most interesting and at the same time the most instructive Gallery of modern art to be found in Europe or anywhere else.

Edmond de Goncourt. himself a most fastidious connoisseur and collector, once said: „*Chez un individu qui a le goût de l'art, ce goût n'est pas limité seulement aux tableaux; il a le goût d'une porcelaine. d'une ciselure, de n'importe quoi, qui est de l'art.*" And he was right: a person endowed with the true artistic temperament will value, at its just worth, every manifestation of the beautiful. And this explains why Mr. and Mrs. Mesdag-van Houten, whilst buying pictures and drawings solely for their own pleasure, without any thought whatever of forming a collection which would afterwards become a National Museum, at the same time gathered together a variety of objects belonging to other branches of Art. The excellent taste which guided their selection is displayed in the various samples of Oriental workmanship, as well as in the fine specimens of the old Rozenburg factory — which. alas! are becoming so rare, — from the period when the gifted Colenbrander himself drew the designs and personally superintended their manufacture. Thus, the visitor, after having enjoyed the pictures, admired the beauty, the vigorous tone and the delicate

„*pâte*" of the various compositions, will find new delight in the dainty and harmonious colouring of old, aristocratic Satsumas. and lose himself in admiration over the finely chased and embossed Arabic brass work, or the antique bronzes from China and Japan, seemingly so fantastic in shape and quaint in ornamentation, but in fact the outcome of logical conception and consummate artistic skill. And by the side of these, he will find various other objects worthy of the notice both of the connoisseur and the uninitiated.

It was not without good reason that I called this collection the most artistic of existing public Galleries, for, whilst engaged on the compilation of this catalogue, I was continually struck with the number of exceedingly fine sketches and so-called „painted-in" canvases by the side of the numerous excellent, finished pictures of Modern Masters.

This portion of the collection is not the least valuable part of the Mesdag-Museum; for it is of the greatest interest to see how great Artists like Rousseau, Daubigny, Diaz, Dupré, Vollon, Millet and others, *began* their canvases and *how* they painted. If we were in possession of a greater number of sketches and studies from the time of Rembrandt, what a great educational boon they would prove to the Artist! In all these *„frottis"*, preparations, or whatever name be given to these „painted-in" canvases, — the emotion of the Artist is already fully expressed, yea, oftentimes more accurately than in the finished picture, where, not unfrequently, the spontaneity is lost in the apparently greater finish.

In support of this opinion, I related in my monograph on H. W. Mesdag, what the well-known French artist, Jules Breton, a member of the Institut de France, said concerning a sketch by Rubens. Breton had seen at Lille the *Descent from the Cross* and given his im-

pression of it in these terms: *„imposant, robuste, solide, large et plein d'âme,"* in fact, attributing to it all the qualities of a highly finished master-piece. Many years afterwards the Artist again visited this Museum and then observed by the side of the picture the initial sketch of the composition, a drawing not exceeding sixteen inches in size, and of this sketch he says: *„c'était, comme surgissant toute palpitante du cerveau du Maître, l'esquisse du tableau".*

„Merveille inoubliable!"

„Dans mes souvenirs de ces deux toiles, c'est la plus petite qui me semble la plus grande, la plus vibrante, la plus divine et la plus douloureusement dramatique . . . . chaque touche est chaude de son génie" (of Rubens) . . . . etc.

This eulogy proves how great may be the value of a simple sketch. And the Mesdag Museum holds many such. But beyond their particular attraction, these eloquent exponents of the Artist's deepest emotions possess the useful quality of teaching us how the great Masters planned and commenced their pictures before elaborating them.

Alfred Stevens, the celebrated Belgian painter, has laid down this irrefutable maxim in his „IMPRESSIONS SUR LA PEINTURE": *„on ne s'inquiète pas assez de nos jours de la facture, du métier, de la peinture pour la peinture, mais on sera forcé d'y revenir, et ceux-là seuls qui possèderont cette qualité maîtresse seront assurés de l'immortalité."*

And the Mesdag Gallery is the exposition of this truth, being essentially an exhibition of the *„belle peinture".* Almost all the pictures excel by their wonderful technique and their beautiful and harmonious execution.

In the formation of this collection, the „subject" has played the least important part; the conception, the style and the quality of the painting have been the leading factors in the selection, the only aim of the collectors

having been the search after works representative of true art. It could scarcely be otherwise in the case of two artists who had the means of acquiring the best from all the beautiful things produced in the space of about a century of great activity and vigorous growth in the domain of Art.

In 1903, Mr. and Mrs. Mesdag presented their collection to the State, — a truly royal donation!

The future, even more so than the present, will recognize the immense value of this gift.

PH. ZILCKEN.

PICTURES, DRAWINGS, ETCHINGS, ETC.

ABRAHAMS. Anna Abrahams, Dutch artist, born in 1849 at Middelburg

1. **A study of still life.** A copper cooler; in front of it an earthenware vessel containing a few sprigs of Nasturtium; to the right a detached blossom and two tomatoes.
On panel. 12½ in. h., 17 in. w. — Signed: *Anna Abrahams.*

ALLEBÉ. August Allebé born at Amsterdam in 1838. Is Director of the Academy of Fine Arts of that town. A pupil of C. F. Greive.

2. **On old Friend.** A Museum attendant in the act of walking up and down a Gallery of Sculpture.
24 in. h., 9 in. w. — Signed: *Allebé Bruxelles.* 1870.

ALMA TADEMA. Sir Laurens Alma Tadema, born in 1836 at Dronrijp, in Friesland. Studied under L. de Taey and Leys In 1870 he took up his residence in London and became a naturalized English subject in 1873.

3. **Boating.** One of the great painter's early works. A Roman dressed in a purple toga is drawing a boat towards a flight of marble steps, from which a stately lady is descending.
31½ in. h., 21¼ in w. — Signed: *L. Alma Tadema.* '68.

4. **Portrait of the Artist's wife.** A youthful lady in a Greek costume, facing the spectator; she holds

The surface measure of the pictures is given in yards and inches, the abbreviations H & W. indicate Height and Width.

3 ALMA TADEMA.

in her right hand a picture and in her left a small blue screen.
On panel. 10 1/4 in. h., 4 1/4 in. w. — Signed: *L. Alma Tadema.*

5. **A Roman park.** To the right of the picture several statues, two figures and a seat; to the left, a playing fountain ornamented with bronze equestrian figures.
7 1/2 in. h., 21 in. w. — Signed: *L. A. T.*

ALMA TADEMA. Laura Alma Tadema—Epps, wife of Sir Laurens, born in London in 1852.

6. **A study of still life.** The face of the artist is seen reflected from a round mirror over the mantelshelf, on which stands a glass filled with yellow narcissuses.
24 in. h., 11 3/4 in. w. — Signed: *L. Alma Tadema.* 1872.

7. **Still life.** In the background a red Japanned tray; in the foreground a blue and white china cup containing crocuses and ivy leaves.
9 in. h.. 13¾ in. w. — Signed: *L. Alma Tadema.* 1872. op 2.

ARTZ. David Adolphe Constant Artz, born at the Hague in 1837, died there in 1890.

8. **An Interior.** To the left of the picture a window; in the centre a door in front of which a girl is standing; to the right, a large bedstead.
12¼ in. h., 16 in. w. — Signed: *Artz.*

9. **A Fishwoman of Scheveningue,** with two children, one of which she is carrying.
15½ in. h , 7½ in. w. — Signed: *Artz.*

10. **A girl asleep.** Study of a young girl of Scheveningue sleeping in the sandhills.
19¾ in. h., 1 y. 2½ in. w. — Signed: *Artz.*

11. **On the look-out.** Study of a Scheveningue lad lying full-length on the sandhills.
19¾ in. h., 1 y. 2½ in. w. — Signed: *Artz.*

12. **Near the fire.** The family, composed of father mother and four children, are seated around a table.
30¾ in. h., 1 y. 6½ in. w. — Signed: *Artz.* (Posthumous Work.)

13. **The dinner hour.** Sketch of an interior with figures,
28¾ in. h., 1 y. 2½ in. w. — Signed: *Artz.* (Posthumous Work.)

BASTIEN LEPAGE. Jules Bastien Lepage. French artist, born at Damvillers (Meuse) in 1848; died at Algiers in 1884. Pupil of Cabanel.

14. **Preparatory Sketch for „Les Foins"** (1877). A farm-labourer is lying asleep on his back; by his

side sits a woman taking rest, with hands folded in her lap and gazing straight before her.
13 in. h, 16 in. w. — Signed: *J. Bastien Lepage.*

BAUER. Mari A. J. Bauer, born at the Hague in 1867 studied at the Academy of Arts of his native town. In 1885 he visited Constantinople for the first time and afterwards undertook several journeys to the East for the sake of study.

14*a*. **Ali Baba.** One of the most important works of this artist.
1 y. 7 in. h. — 1 y. 22 in. w. — Signed: *M. Bauer.*

15. **Interior of the Aya Sophia at Constantinople.** A drawing in charcoal, on yellow-tinted paper. A few figures are seen inside the Mosque.
24 in. h., 22 1/4 in. w. — Signed: *M. Bauer.*

16. **The Cathedral at Strasbourg.** A charcoal drawing on buff-colored paper representing the front of the imposing edifice.
22 1/2 in. h., 15 in. w. — Signed: *M. Bauer.*

17. **A court-yard by moonlight.** The court-yard of a large Eastern building, illumined by moonlight. Over the top of the white walls a patch of the deep blue sky is seen. The yard is crowded with figures and in the shadow, near the foreground, a horse and several persons are lying in motley confusion.
29 in. h., 26 3/4 in. w. — Signed: *M. Bauer.*

18. **A street in Paris.** Crowded with pedestrians, omnibuses and other vehicles. Rows of high buildings in greyish stone, seen under a wet sky A powerful, impressionist view of the great city. Water-colour drawing.
30 1/4 in. h., 22 1/2 in. w. — Signed: *M. Bauer.*

19. **A Mosque.** A watercolour drawing rendering in

light and crisp touches the stately grandeur of a Musulman temple.
27½ in h, 23 in. w — Signed: *M. Bauer.*

20. **A street in Constantinople.** An Eastern street scene viewed from the inside of a small Turkish shop. The principal figure, among numerous pedestrians, is a veiled lady mounted on a white donkey, led by a boy, passing in the full light.
1 y. 10 in. h., 2 y. 2½ in w. — Signed: *M. Bauer.*

BEHREND. Mrs. Behrend—Croiset van der Kop, born at the Hague in 1862.

21. **A study of still life.** Japanese bronzes. (An original etching).
12 in h., 8¼ in. w. — Signed: *J. Croiset van der Kop.*

BIANCHI. Mosé Bianchi, born in 1840 at Monza, died in that town in 1904.

22. **The Choristers.** A procession of choristers; the first of the band carries a brass dish, the second a missal. A fine example of the Italian style of watercolour painting. The figures are full of life and expression. Aquarelle.
11⅝ in. h., 18 in. w. — Signed: *Bianchi Mose '77.*

BILDERS. Johannes Warnardus Bilders, Dutch artist born at Utrecht in 1811, died at Oosterbeek in 1890.

23. **A view in the wood at Oosterbeek.** In the foreground a pond; beyond it a path lined with heavy beach trees. On a seat in this path is the figure of a woman clothed in black, reading a book.
23¾ in. h., 17¾ in. w. — Signed: *J. W. Bilders. f.*

24. **Dead trees** Sketches like these are far more conducive to the appreciation of the artist's talent than many of his complete pictures
8 in. h., 18¾ in. w. — Signed: *J. C. Bilders.*

25. **The old birches near the pond at Oosterbeek.** An idyllic spot in a wood. Prominent in the foreground, a fine birch. Charcoal drawing.
35 in. h., 27½ in. w. — Signed: *De oude Berkenboomen J. Bilders, 1872.*

BILDERS—VAN BOSSE. Maria van Bosse born at Amsterdam in 1837, died at Wiesbaden in 1900. A pupil of J. van de Sande Bakhuyzen and Johannes Bosboom.

26. **View at Heelsum in winter.** A row of low farmhouses and a solitary elmtree. The roofs of the houses and the ground are covered with snow, in strong contrast with the leaden sky. In the centre of the picture, the figure of an old woman.
15¾ in. h., 25½ in. w. — Signed: *M. Bilders van Bosse.*

BISSCHOP. Christoffel Bisschop, Dutch artist born at Leeuwarden in 1828; died at Scheveningue in 1904.

27. **A study of still life.** A few slices of pine apple on a dish of Japanese porcelain, pewter mugs, apples and pears. A fine piece of work, extremely rich in tone.
18½ in. h, 34¾ in. w. — Signed: *C. Bisschop.*

BLOMMERS. Bernardus Johannes Blommers, Dutch artist born at the Hague in 1845.

28. **A Baby with its toys.** A young child seated in a baby-chair is looking at its toys which have fallen on the ground.
6¾ in. h., 4¾ in w. Panel. — Signed: *Blommers.*

34 BLOMMERS.

29. **The little rabbit.** A woman in the dress of Scheveningue, seated on a bench by the side of an open door, is supporting a child which is watching a rabbit. Both this panel and the preceding are very elaborately painted genre pictures.
7 in. h., 8 3/4 w. On panel. — Signed: *Blommers.*

30. **Where are the pigeons.** A very fine and highly finished reproduction of the original picture, one of Blommer's master pieces.
8 1/4 in. h., 6 in. w. — Signed: *Blommers.*

31. **A girl of Scheveningue.** Finely executed portrait of a girl of Scheveningue in a white cap. A characteristic type, true to life.
14 1/2 in. h., 11 1/2 in. w. — Signed: *Blommers.*

32. **A child's portrait.** One of the artist's own children, painted in a white cap and pinafore. A bright picture

full of expression. Barbara Van Houten made a very effective etching after this picture.
10 1/4 in. h., 7 1/2 in. w. — Signed: *Blommers.*

33. **Portrait of a child.** Life size, evidently painted with one stroke of the brush; probably one of the artist's children. This work will bear comparison with many of the best paintings of this class by the old Dutch masters.
11 3/4 in. h., 10 1/4 in. w. — Signed: *Blommers.*

34. **Children at play** on the sands at Scheveningue. In the foreground a little girl in the local costume is sailing a tiny boat made of cork in one of the pools left by the waves.
21 in. h., 14 in. w. Aquarelle. — Signed: *Blommers.*

BISSCHOP-ROBERTSON. Suze Robertson, Dutch artist born a the Hague in 1857. Studied at the Academy of Arts of her native town.

35. **A country cart.** A farmhouse in Brabant with thatched roof and white-washed walls. Sunlight effect. In the foreground a cart drawn by a bayhorse.
16 1/4 in. h., 20 3/4 in. w. — Signed: *Suze Robertson.*

36. **Resting.** Seated in a chair is a young girl in a dark-coloured dress against a yellowish background. Profile, turned towards the left.
21 1/4 in. h., 14 1/4 in. w. Aquarelle. — Signed: *Suze Robertson.*

DE BOCK. Theophile de Bock, Dutch artist born at the Hague in 1851, died at Haarlem in 1904.

37. **A thunderstorm.** A group of trees, standing out against a cloudy and threatening sky, envelopped like the entire landscape in dark shadows. At the horizon, in the distance, the rays of the sun illumine the white walls and red roofs of the honses.
13 1/2 in. h, 22 in. w. — Signed *Th. de Bock.*

BOSBOOM. Johannes Bosboom, Dutch artist, born at the Hague in 1817, died in that town in 1891. Was a pupil of J. B. van Hove.

38. **Interior of a church.** Painted in a broad style, the inside of a church, with here and there a slanting ray of light.
24 in. h., 19 in. w. — Signed: *J. Bosboom.*

39. **Portion of a church.**
13½ in. h., 10½ inw. On panel — Signed: *J. Bosboom.*

40. **A synagogue.** Splendid sketch in soft golden tints, in the manner of Rembrandt. To the left, a sunbeam brings in relief the white wall and a few figures, while the remaining portion of the building is left in transparent shadows.
22 in. h. 17¼ in. w. — Signed: *J. Bosboom.*

41. **Staircase in a church.** A priest and a choir boy are descending the stairs. Watercolour drawing.
22 in. h, 14½ in. w. — Signed: *J. Bosboom.*

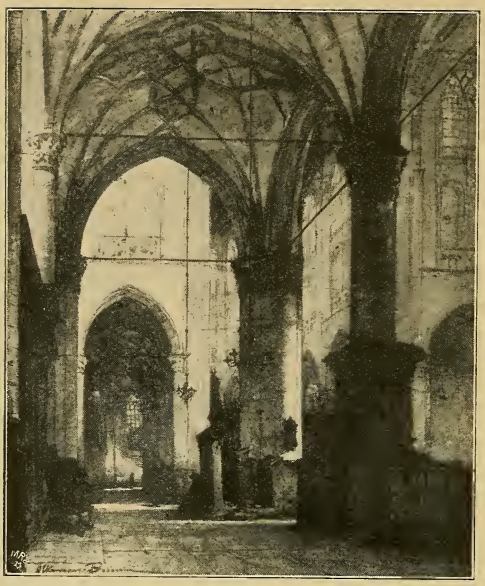
42. **Interior of a church.** A striking sketch, rich in tone. A magnificent rendering of distance and space.
34 in. h., 26½ in w. — Signed: *J. Bosboom.*

43. **The church at Alkmaar.** Painted in strong, full and succulent colours. Splendid effect of slanting sunlight.
24 in. h.. 19 in. w. — Signed: *J. Bosboom.*

44. **Interior of a Synagogue.** A masterly sketch, as fine as a Rembrandt.
26¾ in. h., 19 in. w. — Signed: *J. Bosboom.*

45. **In a church.** A splendid impression, luminous in colouring, treated in a broad and free manner.
21½ in. h., 14½ in. w. — Signed: *J. Bosboom.*

46. **In a Synagogue.** Interior view of a Jewish place of worship, painted in soft, mellow tones. A brass chandelier catching the ligt from outside stands



48 BOSBOOM.

out in strong relief against a screen of dark wood. In the foreground a couple of figures standing near the seats.
$26^3/_4$ in. h., 19 in. w. — *Unsigned.*

47. **Interior of a church.** An effective drawing in sepia. 17 in. h.. $21^1/_4$ in. w. — Unsigned.

48. **A church at Alkmaar.** One of the master pieces of this artist. Painted in with bold, swift touches. In browns, on thin paper, which has afterwards been lined.
30 in. h., 30 in. w. Watercolour drawing. — Signed: *Alkmaar. Bosboom.*

49. **The shore at Scheveningue.** View taken from the entrance of the village, naar the church. Fishing smacks in the distance. Watercolour drawing.
13 in. h., $20^1/_2$ in. w. — Signed: *J. Bosboom.*

BOSCH. **Etienne Bosch,** born at Amsterdau in 1864. Studied at the Academy of Arts at The Hague.

50. **London Bridge.** A clever drawing in soft, sunny tones.
16½ in. h., 25½ in. w. Aquarelle. — Signed: *E. Bosch.*

BOULANGER. **Hippolyte Boulanger,** Belgian artist born at Tournay in 1837; died in 1874.

51. **Felling timber.** Scene in the forest of Soignes, near Brussels. In a hollow, on tbe edge of the forest, a party of woodcutters are busy sawing old beeches and birches into planks.
1 y. 1¼ in. h.. 1 y. 14 in. w. — Signed: *H. Boulanger 1866.*

BOULARD. **Auguste Boulard,** born in Paris in 1827, died in 1897. Was a pupil of Léon Cogniet and of Jules Dupré.

52. **A sea piece.** A rough sea; a few barks tossing on the waves.
21¼ in. h., 17¾ in. w. — *Unsigned.*

BOUTEN. **Charlotte Bouten,** born at Amsterdam in 1871; died in that town in 1895, at the age of twenty four.

53. **The Old Church, at Amsterdam.** A view in the town in sober grey tones. Grouped around the Old Church are a number of small houses. The sky to the left is painted a clear, light grey.
30 in. h., 1 y. 13¼ in. w. — Signed: *Charl. Bouten. Apr. '75.*

54. **Animal studies.** Watercolour drawings. Six studies of dogs and cats in one frame. They are life-like and full of expression The greater part are sketched in pen and ink.
Signed: *Ch. B.*

BREITNER. Georges Hendrik Breitner, Dutch artist born in 1857 at Rotterdam. A pupil of Rochussen and Willem Maris.

55. **Reconnoitring.** A hussar on horseback in the sand-hills. The whole scene is bathed in warm sunlight.
22 1/4 in. h, 14 1/4 in. w. — Signed: *G. H. Breitner.*

BRETON. Emile Breton, French artist, brother of Jules Breton, was born at Courrières in 1831 and died in 1903.

56. **A battlefield.** A desolate scene at evening. A low mill stands out in the distance. The foreground is covered with the dead bodies of French soldiers.
21 1/4 in. h., 33 in w. —

57. **Winterscene.** A landscape in Normandy. A flock of crows flying over a piece of manured ground, and a farm-yard cart.
21 1/4 in. h., 32 3/4 in. w. — Signed: *E. Breton. 1870.*

BRETON. Jules Breton, French painter, born at Courrières, in 1827.

58. **Harvest-time.** A study of harvesters; on the right a man is sharping his scythe and on the left is seen the bending figure of a woman, at work with a reaping-hook.
9 in, h., 15 in. w. — Signed: *Jules Breton.*

DE COCK. César de Cock, Belgian artist, born at Ghent in 1823.

59. **At the brook.** A forest scene in light greens, a play of colours in which this artist specially delighted. The trunk of a fallen tree is lying across a small streamlet.
23 1/2 in. h, 19 1/4 in. w. — Signed: *César de Cock. 1872.*

64 COROT.

COROT. **Camille Corot,** born in Paris in 1796, died there in 1875. A pupil of Michallon and of Victor Bertin.

60. **The outskirts of a wood.** A row of high trees along a sharp declivity; towards the centre a stooping figure. Treated in a broad style.
32 in. h., 13½ in. w. — Signed: *Corot.*

61. **A landscape.** with the figure of a man on a white horse. Like the foregoing number, a sketch in soft, pale grey colours.
9¼ in. h., 6 in w. On panel. — Signed: *Corot.*

62 **The edge of a forest.** Carefully studied rocks and stumps of beeches in delicate grey tones.
11½ in. h., 17 in. w. — Signed: *Corot.*

63. **A cluster of trees.** To the right a pool of water; on its edge a small figure.
9¼ in. h., 7¼ in. w. — *Unsigned.*

64. **Early morning.** A group of trees; to the right a narrow stream in which the cloudless sky is seen reflected. In the centre two women in white caps.
9 in. h., 18¼ in. w. On panel. — Signed: *Corot.*

65. **A study of rocks.** One of Corot's early works: the leafed-branches and the rocks, which serve as background, display the most careful study and accurate observation.
1 ft. 3¼ in. h., 33 in. w. — Signed: *Corot.*

70 COROT.

66 **A moonlight scene.** A rare master piece of this artist. The pellucid transparency of this composition entitles it to be put on a line with the finest works of Aert van der Neer.
11 1/4 in. h., 14 1/4 in. w. — Signed: *Corot.*

67. **Early morning.** View of the cliffs on the French coast. An uncommon subject with this painter. Exceptionally fine are the bright colours in the clearly defined reflexions of the shadowy parts.
17 in. h., 23 1/4 in. w. — Signed: *Corot.*

68. **Evening.** A sketch treated in an ample style and warm in coulouring.
17 3/4 in. h., 23 1/2 in. w. — Signed: *Corot.*

69. **In the lane.** A highly finished picture, painted in decided greens, pigments seldom used by the artist. It represents a path in a wood, occasional sunbeams filtring through the trees, throwing, here and there, patches of light on the ground. A harmonious intensity of tone pervades the whole composition.
33 in. h., 22 in. w. — Signed: *Corot.*

70. **View on Villeneuve-lez-Avignon.** An elaborate composition. The middle distance, towards the centre, is occupied by picturesque buildings dating from the middle-ages. In the foreground, under the shadow of some trees, are a group of four persons.
15 in. h., 29 1/2 in. w. — Signed: *Corot.*

74 COURBET.

71. **View in the sandhills.** A vigorous sketch of a hilly landscape. Fine sky with drifting clouds. In the foreground, to the left, a couple of trees.
18 in. h., 21 3/4 in. w. — Signed: *Corot.*

COURBET. Gustave Courbet, French artist born at Ornans in 1819, died in Switzerland in 1877.

72. **A hilly landscape,** probably a view in the French Ardennes. In this picture almost all the colours are laid on with the palette-knife.
27 3/4 in. h., 35 1/2 in. w. — Signed: *G. Courbet.*

73. **A study of still life.** Apples against a hilly landscape background. A composition remarkable for sound treatment and high finish. Courbet painted this canvas in the prison Ste Pélagie, where he was confined for a considerable time after the Commune. The background is a proof of the mistaken idea that the artist could only paint from nature.
23 1/4 in. h., 29 in. w. — Signed: *G. Courbet. '71. Ste Pélagie.*

74. **A study from the nude.** Recumbent figure of a woman. Equally fine in treatment, is a study of the same subject by Israëls (no. 155), although very different in conception. Courbet, in splendid pâte, renders all the beanty, the glowing flesh-tones and the delicate lines of the body, — whilst Israëls endows his figure with vitality by placing it in a sentient atmosphere.
19 3/4 in. h., 25 3/4 in w. — Signed: *G. Courbet.*

75. **The dead roe.** In an extensive, wooded landscape a dead roe, fastened by one of its hind legs to a branch, is hung up against the trunk of a tree, its head and shoulders resting on the ground. A very remarkable work from the brush of this artist.
2 y. 1/2 in. h., 1 y. 13 in. w. — Signed: *Gustave Courbet. '55 (?).*

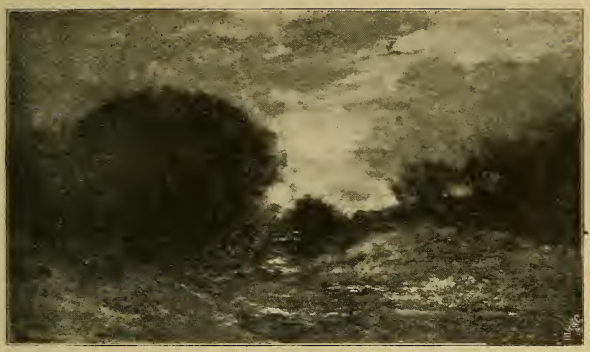
76. **The sunlit path.** A road between rocky hills and wooded banks. Entirely painted with the palette-knife. An impressive composition in sober tones.
10 1/2 in. h., 14 3/4 in. w. — Signed: *G. Courbet.*

77. **„Au bord du lac"** A road skirted by large, leafy trees. The laying on of the fresh and full colours is almost entirely done with the palette-knife. On the frame is a poem beginning: „Bien souvent. . ." etc.
17 1/2 in. h., 15 1/4 in. w.

78. **Portrait of the Artist,** by himself. Probably painted in Ste Pélagie. To the right, above the shoulder, is the inscription: „A mon ami Hypolite; souvenir d'amitié de Gustave Courbet."
21 in. h., 18 in. w.

COUTURE. Thomas Couture, French artist born in 1815 at Senlis (Oise); died there in 1879.

79. **Head of a boy** Study of a boy's head, in profile,



83 DAUBIGNY.

turned towards the left; a clever work, painted in broad style.
12½ in. h, 10¾ in. w. — Signed: *T. C.*

80. **The lady with the mask.** A lady dressed in white holding a mask in her hand. A very fine composition; unfortunately this artist has produced little after his first successes.

DAUBIGNY. Charles François Daubigny, born in 1817 at Paris, died there in 1878.

81. **River scene.** A sandy bank, beyond which a few vessels lying in the mouth of a river. Grey sky. On panel. 12½ in. h., 21¼ in. w. — Signed: *Vente Daubigny.*

82. **Landscape.** View in the sandhills; a sketchy composition in pale colours. A grey sky and, towards the horizon, a bright effect of sunlight against a cluster of bushy trees. In the foreground a path losing itself among the distant trees.
1 y. 1½ in. h., 1½ y. 14 in. w. — Signed: *Daubigny.*

83. **„La Lune rousse".** A purling streamlet in the sand-

hills; to the left the April moon is rising behind a group of dark trees.
25 3/4 in. h., 1 y 7 1/4 in. w. — Signed: *Daubigny 1875.*

84. **A moonlight effect.** Bij the side of a cluster of high trees, the moon is seen rising a little above the horizon.
25 1/2 in. h., 18 in. w. — Signed:

85. **Coast scene.** The mouth of a river, several sailing vessels entering with the tide; a pearly sky.
16 1/2 in. h, 25 in. w. On panel. — Signed: *Daubigny.*

86. **The silvery moon.** In the foreground a piece of unruffled water with several ducks. In the middle distance a stretch of ground and to the right a group of trecs above which twinkles a star. To the left, a little above the horizon, the rising moon. In this picture, in contrast with no. 83, the moon is silvery white.
25 1/2 in. h., 1 y. 7 1/2 in. w. — Signed: *Daubigny 1875.*

87. **A moonlit scene.** A fine effect of bright moonlight. A far-stretching landscape with two figures. In this picture the impression of extensiveness is beautifully rendered.
8 3/4 in. h., 17 1/2 in. w. On panel. — Signed: *Daubigny.*

88. „**La chaumière de ma nourrice**". A few cottages standing out in the moonlight: by their side a row of high trees along the slope of a country road. A splendid canvas full of quiet dignity.
34 in. h., 1 y. 28 in. w. — Signed: *Daubigny.*

89. **The setting sun.** Near the horizon the setting sun is shedding an orange glow over a calm blue sea. To the left, on the shore, the figures of two fischermen.
34 3/4 in. h., 1 y. 12 1/2 in. w. — Signed: *C. D.*

90. **On the banks of a river.** Effect of evening behind a French village. Panel lightly touched in greys, the whole composition is extremely fine in tone.
12 3/4 in. h.. 21 in. w. — Signed: *Daubigny.*

92 DAUBIGNY.

91. **Sunset over the sea.** The flame-coloured disc of the sun is vanishing behind a grey mist; extensive banks of seaweed impart to the shore a brownish purple colour. In the immediate foreground, on the green tops of the sandhills, the figures of some fisherfolks returning from the strand fishery. 32¼ in. h., 1 y. 21 in w. — Signed: *Daubigny* — 1874.

92. **Twilight.** A small village with a few cottages and a low mill standing ont against a clear sky. The colouring of this picture is remarkably fine, as well in the full grey tones as in the dark greens. 21 in. h., 1 y. 2½ in. w. — Signed: *Daubigny.*

93. **Twilight.** With a few slight strokes and scarcely any colouring, the artist has succeeded in conveying to his canvas the intangible beauty of the scene. 13¾ in h., 23 in. w. On panel. — *Unsigned.*

94. „**Hâlage**". Along the towing path by the side of a river, two vigorous horses are drawing a large barge: a work of fine conception, full of space and light. 34¼ in. h. 2 y. w. — *Unsigned.*

95. **The setting sun.** A far-stretching landscape. Two cows, a black one lying down, and a brown one, standing. To the left the sun is disappearing in a

haze, leaving behind it a luminous track of yellowish light.
1 y. 3½ in. h., 2 y. 7 in w. — Signed: *Daubigny*

96. **Villerville-sur-Mer.** Exhibited at the salon 1864. One of the most important works of this artist. The few houses of the village stand out in relief against the dark-clouded sky. In the foreground a line of sandhills and to the left a glimpse of the sea. Daubigny has probably afterwards retouched the painting and then added the date 1872.
1 y. 2½ in. h., 2 y. 6 in. w. — Signed: *Daubigny.* 1872.

97. **Sheep.** Three sheep nearly life-size, one lying down and two standing.
1 y. 3 in. h., 3 1½ in w. — Signed: *Daubigny.*

98. **Forest-view.** A grand and highly finished painting, full of breadth and local colouring, in fine, harmonious green tints.
1 y. 17½ in. h., 28¾ in. w. —

99. **Moonlight.** A couple of hay ricks near a small farmhouse. In the opinion of some critics, this is Daubigny's finest work. Unquestionably the radiating light of the moon is depicted with great brilliancy.
23½ in. h., 28¾ in. w. — *Unsigned.*

100. „**Parc à moutons**". A twilight scene. To the right, above a cluster of low trees and a shepherd's cart, appears the crescent of the waxing moon. On a piece of ground slightly undulating, a sheepfold such as are often seen in France. The entire foreground is occupied by a flock of sheep, some standing, some lying down.
1 y. 1¼ in h., 1 y. 31 in. w. — Signed: *Daubigny.* 1861.

101. **Landscape.** View of a hilly country, probably in the Department of Seine-et-Oise. In the foreground

110 DECAMPS.

an artist, seated on a folding chair, is making a sketch. $14^{3}/_{4}$ in. h, $24^{1}/_{4}$ in. w. Study in chalks. — *Unsigned.*

102. **Broken rocks.** Study of a small waterfall among the rocks. In this drawing the firmness of the outline has been well preserved, notwithstanding the minuteness of the details.
$15^{3}/_{4}$ in. h., $21^{3}/_{4}$ in. w. In pencil and chalks. — Signed: *Daubigny.*

103. **A valley.**
$16^{1}/_{2}$ in. h., $24^{1}/_{4}$ in. w. Study in chalks. —

104. **Rocks.**
$13^{1}/_{2}$ in. h., 19 in. w. Study in chalks. —

105. **Evening.** Study in crayon.
$12^{1}/_{2}$ in h. $17^{3}/_{4}$ in. w.

DAUBIGNY. Charles Pierre, called *Karl Daubigny,* born in 1846 at Paris, died there in 1886. The son of Charles François Daubigny.

106. **A river scene.** In the water a barge and a couple of wherries. On the bank to the right a woman washing clothes.
On panel. $9^{3}/_{4}$ in. h., 20 in w. — Signed: *K. Daubigny 1871.*

DAUMIER. Honoré Daumier, French artist born at Marseilles in 1810, died at Valmondois in 1879.

107. **Gossiping.** A woman, leaning against the trunk of a tree, is chatting with another, who holds a child in her arms. By her side a couple of bigger children.
$12^{1}/_{2}$ in. h., 7 in. w. On panel. — Signed: *H. D.*

DECAMPS. Alexandre Gabriel Decamps, born at Paris in 1803, died at Barbison in 1860. Pupil of Abel de Pujol.

108. **The poacher.** A thickly wooded and hilly landscape seen in the fading light. In a small stream a faint reflection of the primrose sky. To the right in the foreground, a poacher.
$33^{3}/_{4}$ in. h., 1 y. $8^{1}/_{2}$ in w.

109. **Napoleon at St Helena.** Evening scene. The exiled monarch is seated on a bench under a palmtree. watching the ducks disporting themselves in a pond In the distance a mountainous landscape.
$8^{1}/_{2}$ in h., 11 in. w. — *Unsigned.*

110. **Watchdogs.** Two dogs, a brown one lying full length on the ground. and a white one in a sitting posture. To the right a small pond towards which some ducks are moving. In the background a row of farmhouses with white walls and red roofs, and a couple of trees against a deep blue sky.
1 y. $2^{3}/_{4}$ in. h., 1 y. $13^{1}/_{2}$ in w.

DELACROIX. Eugène Delacroix, French artist born in

112 DELACROIX.

1799 at Charenton-St. Maurice; died at Paris in 1863. Pupil of Pierre Guérin.

111. **Portrait of the artist**, painted by himself. A fine piece of work representing the artist in the period of mature age.
22 in. h.. 18½ in. w — Signed: *Eug. Delacroix*

112. **Evening scene after the battle of Waterloo.** The sun has set. On the battle-field, in the foreground, are two dead bodies, several bleeding horses and a number of wounded. A work full of grandeur and power.
19 in. h., 23¼ in. w. — Signed: *Eug. Delacroix*

113. **The descent from the Cross.** An exceedingly fine drawing in charcoal and white chalk. on yellow-tinted paper. Barbara van Houten has made a fine etching after this rich composition.
16 in. h.. 20¾ in. w. — *Unsigned.*

DIAZ. Narcisse Virgilio Diaz de la Peña, born in 1807 at Bordeaux; died at Mentone in 1876. Pupil of Sigalon.

114. „**La Mare**". A sunlight effect in the forest of Fontainebleau. The centre of the picture is occupied by a large piece of water. In the foreground the figure of a peasant woman wearing a red shawl and white cap. Strikingly beautiful is the delicate transparancy of the obscure parts.
15 1/4 in. h., 18 in. w. — Signed: *N. Diaz.*

115. **Rose-coloured pionies.** A magnificent example of colouring, in which Diaz has not merely painted the flower, but given expression to the „essence of its beauty."
15 1/4 in. h., 20 1/4 in. w. — Signed: *N. Diaz.*

116. **In the forest of Fontainebleau.** A rocky part of the forest. The painting of the rocks and of the autumnal tints on the trees is exceedingly fine.
17 in. h. 22 in. w. On panel. — Signed: *N. Diaz.*

117. **A study from the nude.** This picture exhibits greater attention to detail and higher finish than is usual with this artist.
13 3/4 in. h., 9 1/2 in w. — Signed: *Vente Diaz.*

118. **The Tempest.** The sky with its fantastic clouds is so thickly impasted, that it looks like enamel: a powerfel impression of nature in one of its terrific moods.
10 1/4 in. h.. 16 1/2 in w. —

119. **Mountainous landscape in the Pyrenees.** A sketch in oils, „a frottis" in browns; although only a sketch, the whole purpose of the work in fully expressed.
23 1/2 in. h., 31 1/2 in. w. — Signed: *Vente Diaz.*

120. **Study from the nude.** The undraped figure of a woman against a green background.
19 in. h., 12 1/4 in. w. —

120 DIAZ.

DUCHATTEL. Frederik J. van Rossum Duchattel, Dutch artist born at Leyden in 1856.

121. **Landscape. View at Vreeland.** A canal lined with trees. To the right, on the opposite side of the canal, a white cottage with a red roof; clouded sky. 21½ in. h., 14¾ in. w. — Signed: *Fred. Duchattel.*

DUPRÉ. Jules Dupré, born at Nantes in 1811, died at Paris in 1889.

122. **A stormy day.** A group of massive trees in the garb of Autumn. A pale sunbeam casts a streak of light on some of the truuks and a silvery sheen over some of the wet branches. The tone of the dismal sky is wonderfully expressive. A highly finished and important work of this artist, which

Barbara van Houten has reproduced in a splendid etching.
1 y. $4^{3}/_{4}$ in. h., $35^{1}/_{2}$ in. w. — Signed: *J. Dupré.*

123. **Farmhouses in Normandy.** Thatched roofs, a gloomy grey sky.
11 in. h., 14 in. w. — Signed: *J. D.*

124. **Stormy weather.** An extensive view of the sea shore; a sky heavy with clouds.
$20^{1}/_{4}$ in. h., $24^{1}/_{4}$ in. w. — Signed: *Jules Dupre.*

125. **After the storm.** A large oak with thick clusters of foliage is reflected in a small lake. The sky as well as the whole picture is painted in full and vivid colours.
13 in. h., 16 in. w. — Signed: *J. D.*

126. **An evening impression.** Two large farmhouses in deep shadows against an effect of strong light. Heavy black clouds in the sky beyond. In the water of a ditch, which divides the foreground into two halves, is seen the reflection of the faint glimmer of the sky.
$18^{1}/_{4}$ in. h., 22 in. w. — Signed: *Jules Dupré.*

127. **The bridge,** illumined by the rays of the setting sun. On the left a cottage touched by a stray beam of light.
$11^{3}/_{4}$ in. h., $17^{3}/_{4}$ in. w. — Signed: *Jules Dupré.*

128. **After sunset.** A „frottis" sketched in with slight touches and few colours: a magnificent rendering of the stillness of evening. Along the margin of a large pond. a few cows are standing together. This is almost as complete as the finished picture in the collection Thomas Thiéry, in the Louvre at Paris.

EPPS. E. Epps, born in London in 1842, is a sister of Lady L. Alma Tadema. She was first a pupil of John Brett, A. R. A.

122 DUPRÉ.

129. **The hall in Townsendhouse.** Screened by a red portière, an armchair upholstered in yellow by the side of which two little girls are playing with their dolls.
$17^{3}/_{4}$ in. h., 12 in. w. — Signed: *E. Epps.* 1873.

VAN ESSEN. Jan van Essen, born at Amsterdam in 1854.

130. **In the sandhills at Bergen.** A clear-tinted sky, in contrast with the golden tops of the sandhills. The entire foreground is kept in subdued tones.
$9^{1}/_{2}$ in. h., $15^{3}/_{4}$ in. w. — Signed: *Jan van Essen.*

FORTUNY. Mariano Fortuny, born in 1838 at Reus, in the Spanish province of Tarragona (Catalonie).

131. **The Anchorite.**
13 in. h., 18 in. w. Original etching. — Signed: *Fortuny.*

GABRIEL. Paul Joseph Constantin Gabriel, born at Amsterdam in 1828. After having worked for a considerable time in Belgium, he settled in 1885 at Scheveningue, where he died in 1903.

132. **View at Groenendaal,** naar Brussels. Beyond a vegetable garden, which a woman is weeding, rise a white house, seen sideways, and a cluster of high trees. The whole landscape is bathed in bright sunlight. The blue sky is flecked with a few fleecy clouds. A very minute work from the early period of this artist's career.
15 in. h., 17 in. w. — Signed: *Gabriel.*

133. **Yellow and pink Roses.** (Gloire de Dyon and Souvenir de la Malmaison). A fine rendering of the delicate colours of the flowers and their fragile texture.
26 1/2 in. h., 17 in. w. — Signed: *Gabriel.*

134. **The Canal at Kortenhoef.** In the foreground on the canal a turf-boat with light brown sail. Beyond the canal a wide stretch of polderland in soft green; on the horizon a couple of low mills. A light blue sky, broken by a few white clouds, whose edges are gilded by the sun.
20 3/4 in. h., 32 in w. — Signed: *Gabriel.*

135. **Landscape in winter.** A mill and a farmhouse, in dismal solitude, on the edge of a frozen sheet of water.
15 in h., 23 1/4 in. w. — Signed: *Grabriel.*

GÉRICAULT. J. L. A. Th. Géricault, born at Rouen in 1791, died in 1824. Pupil of Carle Vernet and Guérin.

136. **Studies of horses.** The hind legs of two brown horses and one white one. The three studies are mounted in one frame.
$9^1/_4$ in. h., $18^1/_2$ in. w. — *Unsigned.*

GOLA. Emilio, Count Gola, Italian painter born in 1881 Pupil of Tranquille Cremona.

137. **Portrait of an Italian girl,** in a blue dress, a pink flower in her dark hair and a large gold ring in her ear.
$20^1/_2$ in. h., $16^1/_2$ in. w. — Signed: *Gola.*

DE HAAS. Johannes Hubertus Leonardus de Haas, Dutch artist born in 1832 at Hedel, in Guelders. A pupil of P. van Os.

138. **The bull.** A red-and-white spotted bull, standing in a verdant landscape.
$12^1/_4$ in. h., $15^3/_4$ in. w. — Signed: *D. H.*

HAVERMAN. Hendrik Johan Haverman, born at Amsterdam ln 1857.

139. **A mother's joy.** A lady in a yellow gown, standing near a window, is kissing the baby in her arms. Aquarelle. $21^3/_4$ in. h., 9 in. w. — Signed: *H. J. H. Haverman.*

140. **The orphan.** A girl in the peculiar dress of an orphanage; the figure is seen painted to the knees, facing the spectator. The drawing shows careful study and observation. Landscape background.
$20^1/_2$ in. h., $7^3/_4$ in. w. Aquarelle. — Signed: *H. J. H. Haverman.*

HENKES. Gerke Henkes, Dutch artist, born at Delfshaven in 1844.

141. **Learning to Knit.** A very fine example of this artist's Style. The various types are drawn with great humour.
16 1/4 in. h., 20 in. w. — Signed: *G. Henkes.*

142. **Study of a head.** An old woman wearing a black cap.
7 1/2 in. h., 6 in. w. —

143. **The sick nurse.** In the centre of an old-fashioned room with a bedstead in the wall, an old woman, in a fluted cap, is standing at a table mixing something in a bowl; by the side of the bowl are a medecine bottle and a couple of oranges.
16 1/4 in. h., 13 1/4 in. w. — Signed: *G. Henkes.*

144. **Study of an old man.** Portrait of an old man wearing a black skull cap and a yellow coat.
7 1/2 in. h., 6 in. w. On panel. — Signed: *G. Henkes.*

145. **Studying.** An old man, his head resting in his right hand, is reading in a large book. The light from above falls on his head and on the leaves of the book.
32 1/2 in. h., 1 y. 4 1/2 in. w. — *Insigned.*

146. **A typical figure.** Head of an old peasant in a cloth cap. He is smoking a pipe, steadying it with his left hand.
13 1/2 in. h., 10 3/4 in. w. — Signed: *G. Henkes.*

HERVIER. Adolphe Hervier, born in 1818 at Paris; died there in 1878.

147. **Landscape.** A very characteristic work of this artist, of whom de Goncourt speaks as being fond of filling his skies with grey clouds: „*les nuages, dos de tourterelle* ....“; these are also in evidence in this landscape.
25 1/2 in. h., 15 3/4 in. w. — Signed: *Hervier.*

HERKOMER. Hubert Herkomer, born in 1849 in Bavaria, he settled in London in 1870.

148. **A Bavarian peasant.** The head of a peasant in a brown hat and white shirt. A clever piece of work in transparent tints, on a blue background.
11½ in. h., 8¾ in. w. Aquarelle. — Signed: *H. H. '77.*

VAN HOUTEN, Barbara Elisabeth van Houten, Dutch artist born at Groningen in 1864. Is at present residing at the Hague. She has produced a great number of etchings remarkable for vigorous treatment and displaying real talent.

149. **Dead Birds.** Original etching.
14 in. h., 18¾ in. w. — Signed: *B. van Houten.*

150. **Sunflowers.** Original etching.
20½ in. h., 13½ in. w. — Signed: *B. van Houten.*

HUMBERT. Jacques Ferdinand Humbert, born in 1842 at Paris; studied under Picot, Fromentin and Cabanel.

151. **A fancy picture.** Portrait of a lady in blue evening-dress with flowers in her hair.
16 in. h., 13¼ in. w. — Signed: *F. Humbert.*

ISRAËLS. Isaac Israëls, born at Amsterdam in 1865, the son of Jozef Israëls.

152. **A barrack scene.** A very elaborate painting. One of the artist's earlier works, from the time when he attracted much notice by his paintings of military subjects, — rather after the style of the „peintres militaires." Detaille, de Neufville and others. Half a score of soldiers, assembled in a large barrack-room, are being instructed in sounding the clarion.
On panel. 17¾ in. h., 31½ in. w. — Signed: *Israëls* 1881.

154 JOZEF ISRAËLS.

ISRAËLS. Jozef Israëls. born at Groningen in 1824. Pupil of J. A. Kruseman.

153. Portrait of Mr. H. W. Mesdag.
32 in. h, 28 1/4 in. w. — Signed: *Jozef Israëls.*

154. **Alone in the world.** One of this master's finest works. Not only is this picture remarkable for its excellent colouring, tone, and effective handling of the soft streaming light; but above all, for the expressive rendering of its touching sadness and deep pathos. Without question this painting is one of the master pieces of modern Art.
1 y 11 1/2 in. h., 2 y. 6 in. w. — Signed: *Jozef Israëls.*

155. **A study from the nude.** A young girl seated by the side of a pond.
20 1/2 in. h., 32 in. w., - Signed: *Jozef Israëls.*

156. **The harp-player.** The figure of a man, seated, the face in profile, turned towards the left; he is playing on a harp. In the background a blue sky and trees.
19 1/4 in. h., 23 in. w. — Signed: *Jozef Israëls.* (First signed in black, over which the name has been traced again in yellow).

157. **Study.** A poor old woman, leaning on a stick.
9 in. h.. $4^1/_4$ in. w. On panel. — Signed: *Jozef Israëls.*

158. **The court-yard.** A row of low cottages with red roofs. On the left a woman is seated with a baby in her arms; on the right a woman is busy piling clothes in a pail.
On panel. $17^1/_2$ in h., $11^3/_4$ in. w., — Signed: *Jozef Israëls.*

159. **A man's head.** The head of an old man with a long beard, resting on the right arm.
$15^3/_4$ in. h., 10 $^3/_4$ in. w. Aquarelle. — Signed: *Jozef Israëls.*

160. **Dredgers.** Along the side of a river, a barge on which two men are at work. A clear grey tone.
$15^3/_4$ in. h., $21^3/_4$ in. w. In watercolour. — *Jozef Israëls.*

JACQUE. Charles Jacque, born at Paris in 1813, died in 1891.

161. **A pigsty.** A pig and a few fowls.
$7^1/_4$ in. h., $11^1/_2$ in. w. On panel.

162. **Landscape.** A group of large oaks near a field in which sheep are grazing.
$12^1/_2$ in. h., $16^1/_4$ in. w. On panel. — Signed: *Ch. Jacque.*

163. **Young pigs drinking.** Two pigs and a white cock in a pigsty. A sunbeam divides the picture in two parts, lighting up one half and leavlng the other in darkness.
On panel. 6 in. h., $5^1/_4$ in. w., — Signed: *Ch. Jacque.*

JANSEN, H. W. Jansen, Dutch artist born at Nijmegen. Pupil of Aug. Allebé and Wijnveld.

164. **At the wharf.** A prow and a stern of large sea vessels. In the foreground several rafts.
15¼ in. h., 23 in. w. — Signed: *H. W. Jansen.*

165. **The dockyard at Amsterdam.** Two large sea-going vessels lying at anchor.
15¼ in. h., 23 in. w. — Signed: *H. W. Jansen.*

JEANNIN. Georges Jeannin, born at Paris in 1841. Pupil of Vincelet.

166. **A basket with Spanish grapes.** The transparent colouring of the fruit is very fine.
12¾ in. h., 18¼ in. w. — *Unsigned.*

KLINKENBERG. Karel Klinkenberg, Dutch artist born at the Hague in 1851.

167. **View of the Binnenhof.** The gallery of the Binnenhof with the bookstalls to the right of the gate leading to the Buitenhof. Effect of sunlight.
10½ in. h., 17¾ in. w. On panel. — Signed: *Klinkenberg.*

168. **The Van Dam foundation.** Through a 17th century gate, is seen a sunlit square. In the distance a door and two windows. In the foreground, entirely kept in shadows, the figures of three orphan girls.
18½ in. h., 26¼ in. w., — Signed: *Klinkenberg.*

KONING. Arnold Koning, Dutch artist born in 1860 at Winschoten.

169. **A study.** Sketch of a cart and horses in a sandpit.
10 in. h., 13 in. w. — Signed: *A. W. Koning.*

VAN KONIJNENBURG. Willem van Konijnenburg Dutch artist born at the Hague in 1868.

170. **A view of Maastricht.** Handled in broad style and brownish-grey colours.
23 in. h., 1 y. 3½ in. w. — Signed: *W. v. K.* 1892

KOSTER Anton L. Koster, Dutch artist born at Terneuzen.

171. **View on Maastricht and the bridge over the Maas.** After sunset. Wrapt in a violet haze, the outlines of the town stand out against the evening sky. In the foreground the river, in whose waters the light is reflected.
11¾ in. h., 19¾ in. w. — Signed: *Maastricht A. L. Koster.* 1882.

VAN DER MAAREL Marinus van der Maarel, Dutch artist born at the Hague in 1857.

172. **A dead dog**, lying on a piece of wood.
19½ in. h., 35½ in. w. — Signed: *Van der Maarel.*

173. **A Fancy picture.** The figure of a young lady seen side-face, turned towards the left. Dressed in a pink and white gown, she is standing against a dark purple background. The whole picture is in sombre tones.

MANCINI. Antonio Mancini, Italian painter born in 1852 at Narni, near Naples; one of the most talented Italian artists of the modern school.

174. **The sick child.** In the opinion of many connoisseurs, this picture is the artist's master piece. The child, wrapped up in a black shawl and holding in its hand a few yellow flowers, is reclining on a white pillow. The quality of the painting, the harmonious colouring and the depth of expression are equally worthy of admiration.
30 in. h., 24½ in. w. — Signed: *A. Mancini.* '75.

174 MANCINI.

175. **My little sister is ill.** The head of a child tied round with a white cloth, leaning against a pale-gold background.
6 in. h., 4¼ in. w., — Signed: *A. Mancini.*

176. **A Neapolitan boy.** He is appearing from behind a curtain, with a bottle in his hand.
1 y. 25 in. h., 23¾ in. w. — Signed: *A. Mancini.*

177. **A street hawker.** A Neapolitan boy holding in his hands a head in plaster of Paris.
24 in. h., 19 in. w. — Signed: *A. Mancini.*

178. **The antiquary's shop.** Among the curios exhibited is the gilded bust of an Emperor. In the immediate foreground are seen three heads of Romans as large as life. In this picture Mancini has endeavoured to produce greater effect, by pressing the paints from

his tubes on the canvas and covering it with pieces of glass and other substances.
24 in. h., 1 y. 25½ in. w. — Signed: *A. Mancini. Roma.*

179. **A view of Rome.** The dome of the Vatican rising from among a mass of houses; in the foreground the Tiber. One of the later works of the artist.
1 y. 2½ in. h., 23 in. w. — Signed: *A. Mancini.*

180. **Lost in thought.** A Neapolitan woman in a black bodice and yellow skirt, is leaning her left arm on a table with gilt legs, her right hand resting on her hip. On the table a tray with a few pieces of crockery.
1 y. 3 in. h., 22¾ in. w. — Signed: *Mancini.*

181. **The flowergirl.** A young girl standing by a white wall in front of which flowering plants are exposed for sale. In one of her hands she holds a bunch of flowers. On the right a pot of white azaleas, their delicate blossoms in fine contrast with the grey wall.
1 y. 2¾ in. h., 28¾ in. w. — Signed: *A. Mancini.*

182. **A naked boy.** He has in his hand a bronze image and, scattered by his side, are other bronzes, little statues and flowers.
28¾ in. h., 1 y. 26½ in. w. — Signed: *Mancini.*

183. **A chorister**, carrying a missal.
25 in. h., 19¾ in. w. — Signed: *A. Mancini.*

184. **Two Roman children.** Two heads among green leaves, against a white wall. One of the children wears a black hat with a large brim This picture is full of life and charm.
25 in. h., 35½ in. w. — *Unsigned.*

185. **The birthday.** A boy dressed in a black suit with his satchel on his back, half sitting on a chair, reaches out his hand towards the various presents displayed on a table. This painting is one of the earlier productions of this artist.
33¾ in. h., 1 y. 8¾ in. w. — Signed: *A. Mancini.*

186. **Coquetry.** A woman decking herself with flowers. Three-quarter figure, seen full face.
23¾ in. h., 17¾ in. w. — Signed: *A. Mancini.*

187. **Scenting flowers.** The figure of an Italian woman, seen in profile, turned towards the right, smelling at the flowers in a vase.
Pastel. 24 in. h., 18½ in. w. — Signed: *A. Mancini.*

188. **An Italian woman laughing.** The figure is seen against a white background, with flowers in her hair and facing the spectator.
24 in. h., 18½ in w.

VAN MARCKE. Emile van Marcke, born at Sèvres in 1827, died in 1890. Pupil of Troyon.

189. **View of a town on the French coast.** On the left, high cliffs; fishing-smacks in the foreground.
12½ in. h., 10 in. w. — Signed: *Em. van Marcke.*

MARIS. Jacob Maris, Dutch artist born at the Hague in 1837, died at Karlsbad in 1899. A pupil of H. van Hove and Stroebel.

190. **The stone mill.** A picturesque stone mill with an open gallery around it, makes a stately figure against a sky with white drifting clouds. In the foreground sandhills; in the distance the red roofs of a village.
1 y. 13 in. h., 35½ in. w. — Signed: *J. Maris.*

191. **The shell-fishers.** The shore at Scheveningue with broken sandhills. On the left are two carts, one standing in the water, the other by the side of it, and shell-fishers. In the foreground a woman seated on the sands. Magnificent grey clouds with luminous heads are drifting in the sky, here and there broken by a patch of etherial blue. A very fine composition

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which has been reproduced in a large etching by Graadt van Roggen.
32¾ in. h., 1 y. 12¾ in. w. — Signed: *J. Maris.*

192. **Interior of a Dutch house.** Entirely in the style of Pieter de Hoog, painted while the artist was still under the influence of his teacher van Hove. In the middle distance, on the left, a sunny nook; in the foreground the figure of a servant girl standing in the entrance hall, holding in her right hand a basket and in her left a pewter can. A work very minute in detail.
7¾ in. h., 5½ in. w. — Signed: *J. C. Maris.* 1860.

193. **View in a town.** Along a canal, a row of houses and trees; drifting white clouds in the sky.
11¾ in. h., 9 in. w. Signed: *J. Maris 1875.*

194. **View in a town.** A somewhat sketchy composition

but full of power and expression. A canal in a town with, on the left, a large barge; on the right a stone mill and in the centre a tower. The sky above the water is clear and milky, with a few dainty clouds. Overhanging clouds throw a shadow over the town. In this painting the colours of the red roofs, the water and the sky are reproduced with marvellous purity and truth.
17 3/4 in. h., 26 1/4 in. w. — *Unsigned.*

195. **On the look-out.** A fisherwoman of Scheveningue seated in the sandhills, looking out towards the sea.
15 in h., 23 in. w. — Signed: *J. Maris.*

196. **Towards evening.** The figure of a woman wearing the peculiar hat of the Scheveningue fishwives, seated in the downs. A luminous track of golden light in the sky.
Aquarelle. 16 1/2 in. h., 12 in. w. — Signed: *J. Maris.*

MARIS. Matthys or **Thys Maris,** Dutch artist born at the Hague in 1839. Has been living in London since 1872.

197. **The bride.** A young girl with fair hair, wrapped in a white veil. She holds a prayer book in her left hand and a green leaf in her right. Altogether an exceedingly tender and fairy-like composition.
39 1/4 in. h., 24 3/4 in. w. — Signed: *M. M.*

198. **The cook.** A delicate piece of work in dainty pink and white and soft brown tones. A magnificent harmony of mellow colours and sensitive outline, painted with the love of a „Primitif".
25 1/2 in. h, 18 3/4 in. w. — Signed: *M. M.*

199. **On the outskirts of a wood.** A dreamy landscape. In the foreground a coppice.
13 1/2 in. h., 23 1/2 in. w. — Signed: *M. M.*

200. **Going to church.** A boy wearing a peculiar black hat, preceded by a young girl in a withe cap, pro-

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bably the costume of one of the Swiss Cantons. In the distance the spire of a church. This picture dates from the same time as the well-known drawing: „A Christening at Lausanne".
4¼ in. h., 3 in. w. — Signed: *M. M.*

MARIS. Willem Maris. Dutch artist, the youngest of the three brothers, was born in 1844 at the Hague and resides at present in his native town.

201. **The calves.** A picture from the early days of the brothers Maris, when their work still showed a certain similarity of style. Two animals, one black, the other white, are standing in broad sunlight in front of a wooden fence. On the left a couple of lanky trees against which are placed the felled trunks of some birches.
11¾ in. h., 19¾ in w — *Unsigned.*

202. **Milking time.** A sketch painted in broad style and

delicate tints. Standing by the side of a black and white cow, a red one is being milked by a dairy-maid. 18¾ in. h., 1 y. 3 in. w. — Signed: *Willem Maris.*

203. **A study from nature.** View in the sandhills, with undergrowth and fagots. In the centre the figure of a peasant girl; to the right a wooden pump and some fowls.
9 in. h., 12¼ in. w. — Signed: *W. Maris.*

204. **A landscape with cattle.** A meadow extending along the border of the sandhills, in which are seen a few stunted trees and some cows. Overhead a rather cloudy sky. A composition in silvery-grey tones. A large pond occupies the immediate foreground.
Aquarelle. 13 in. h., 19 in. w. — Signed: *Willem Maris.*

205. **A white cow,** standing by the side of a ditch. A highly finished drawing in charcoal and chalks.
16¾ in. h., 21 in. w. — Signed: *Willem Maris.*

MARTENS. Willy Martens, Dutch artist born in 1856 at Semarang, in the East Indies. He first studied at the Academy of Arts at Amsterdam, worked afterwards in Paris and settled in 1891 at the Hague.

206. **At the well.** A peasant woman is lowering a pail for drawing water from a well. A child by her side, is playing with another pail.
19¼ in. h., 15¼ in. w. — Signed: *Willy Martens.*

MAUVE. Anton Mauve, Dutch artist born at Zaandam in 1838; died at Arnhem in 1888. Was a pupil of P. F. van Os and of W. Verschuur.

207. **Interior of a farm cottage.** Amusing sketch of a peasant's home in the genre of Ostade and Teniers. A very uncommon work of this artist and very cleverly drawn, as Mauve himself often said: „with much feeling and few colours."
11½ in h., 10 in. w. — Signed: *A. Mauve f.*

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208. **On the way home.** An exeedingly fine harmony in greys of various shades. A countryman on a white horse is seen coming down a road; on the left of the picture a group of small trees. The sky is of a uniform grey with here and there a break through which glimmers the evening light.
15¼ in. h., 11 in. w. — Signed: *A. Mauve.*

209. **The Cowherd.** A fine and broad conception, possessing all the characteristics of Mauve's style of painting. A young peasant boy leading a cow.
20¾ in h., 19 in. w. — Signed: *Atelier A. Mauve.*

210. **A winter scene.** A slight sketch. A snow-covered road with a few figures. seen in the waning light. The whole painting is kept in very light tones.
20 in h., 13¾ in. w. — Signed: *Atelier A. Mauve.*

211. **The fish-auction.** A party of Scheveningue fisherfolks. especially women. are returning along the shore from the fish-auction. A conception in broad style and fine colours. Both this and the preceding number are especially interesting as being excellent examples of Mauve's method of painting.
19¼ in. h., 24½ in. w. — Signed: *A. Mauve à son ami Grubici. (Sic).*

212. **A study.** Homely interior at Laren; a woman is busy doing housework.
16¾ in. h., 12½ in w. — Signed: *A. M.*

213. **A running cow.** Painted against the sunlight.
11 in. h., 14½ in. w. — Signed: *A. Mauve.*

214. **Landscape near Vries.** View of a ploughed cornfield, on a clear, grey day. To the right, seen in profile, the painter Mesdag at work, seated on a folding-stool.
12¾ in h., 17½ in. w. On panel. — Signed: *Atelier A. Mauve.*

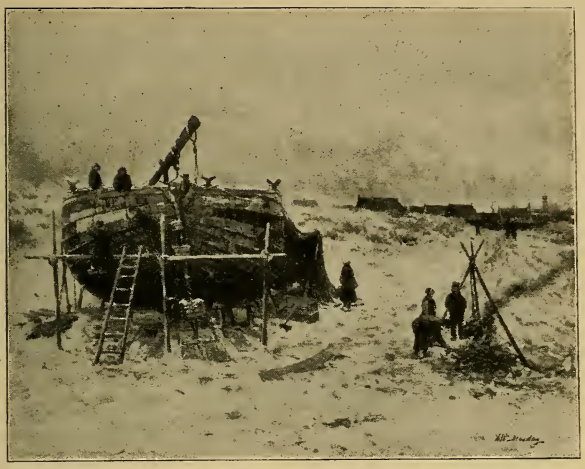
215. **The sheep-pen.** A few sheep in a dilapidated shed. In the foreground a black ram.
12½ in h., 18 in. w, Aquarelle. — Signed: *A. Mauve.*

216. **View at Scheveningue.** An unusual subject for Mauve. It represents the former terrace of „Zeerust", with its tables, chairs, etc. Two ladies are looking out towards the sea, one of them through a telescope. Painted in fine light grey tones.
11 in. h., 17 in. w. — Signed: *Atelier A. Mauve.*

217. **A study from nature.** A small barn. This painting is remarkable for the accurate rendering of the rich grey tones of the old boards; the foreground is especially fine.
8¼ in. h., 12¾ in w. — Signed: *A. Mauve f.*

218. **The donkeys on the shore at Scheveningue.** View of their former standing place. Effect of bright sunlight. In the foreground a grey donkey driven by a boy. Several other animals. In the distanee, to the left, the expanse of the sea,
14 in. h., 18 in. w. — Signed: *A. Mauve f.*

219. **At the timber sale.** In the misty atmosphere of an autumnal day, a number of peasants are gathered in groups about the notary who conducts the auction. The various types of faces are drawn with great humour.
13½ in. h., 20¼ in w. — Signed: *A. Mauve f.*



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220. **Springtime.** A flock of sheep standing together under the shadow of a small group of meagre trees The landscape beyond is bathed in the soft light of the vernal sun.
Aquarelle 19¼ in. h , 24 in. w. – Signed: *A. Mauve.*

VON MECKEL. A. von Meckel, German artist born in 1856 at Berlin; studied with Hans Gude at Karlsruhe.

221. **An Algerian woman.** She is represented seated, dressed in an elegant, light-coloured costume. Near her a small box inlaid with mother of pearl.
26½ in. h., 19¼ in. w. — Signed: *A. von Meckel.* 1891.

MESDAG. Hendrik Willem Mesdag, born at Groningen in 1831. In 1866 he went to Brussels, where at that time resided his friend and relative, Alma Tadema, and where he also studied under the guidance of Roelofs. In 1869 he took up his residence at the Hague.

222. **Winter scene at Scheveningue.** On the snow-

covered shore, close to the village, some men are busy calking a fishing-boat, which for this purpose, has been raised on piles. The pitch to be used for the operation is being warmed on a fire.
31¼ in. h., 1 y. 3 in. w. — Signed: *H. W. Mesdag.*

223. **The landing-place at Flushing.** Moonlit night. On the right a mail-boat; on the left, towards the pier, two fishing-smacks.
24½ in. h., 18¾ in. w. — Signed: *H. W. M.*

224. **Summer evening at Scheveningue.** The sun is setting over a calm sea; a few fishing-boats on its unruffled surface. Slightly clouded sky.
1 y. 22¼ in. h., 2 y. 14 in. w.

225. **In danger.** A wreck tossed on tempestuous waves
27¼ in. h., 35 in. w.

226. **A rough sea.** A spirited and breezy sketch.
6 in. h., 10 in. w. — *Unsigned.*

227. **Study from nature in front of the Panorama.** View of the whole of the shore and the sea, from the high hill at present occupied by „Seinpost".
12 in. h., 2 y. 18 in. w. — *Unsigned.*

228. **The new mole at Enkhuizen.** A very truthful rendering of the effect of the afternoon sun on the Zuiderzee. In fact, the harmony of the impression has been well sustained throughout.
34¾ in. h., 2 y. 35½ in. w. — Signed: *H. W. Mesdag.*

229. **Evening.** The dark hulls of a couple of „pinks" on the shore, in striking contrast with the luminous evening sky. Ph. Zilcken has made an excellent etching after this picture.
26½ in. h., 34½ in. w. — Signed: *H. W. Mesdag.*

230. **Sunset at Scheveningue.** A boisterous sea; two fishing-smacks struggling against the wind. Decorative panel.
1 y. 26 in. h., 1 y. 16¾ in. w. — Signed: *H. W. Mesdag.*

231. **A moonlit night.** Several fishing-boats on a calm sea, illumined by the silver rays of the moon.
1 y. 26 in. h., 1 y. 16 in. w. — Signed: *H. W. Mesdag.*

232. **The North Sea.** A fine watercolour treated in a bold and vigorous style. In this picture, the idea of space and motion has been very successfully worked out.
25¾ in. h., 1 y. 2½ in. w. — Signed: *H. W. Mesdag.*

233. **Sea View.** A smooth sea with a few fishing-smacks. Moving clouds in a luminous sky, which is reflected in the water.
23¼ in. h., 17¾ in. w. Drawing in chalks. — Signed: *H. W. Mesdag*, 1889.

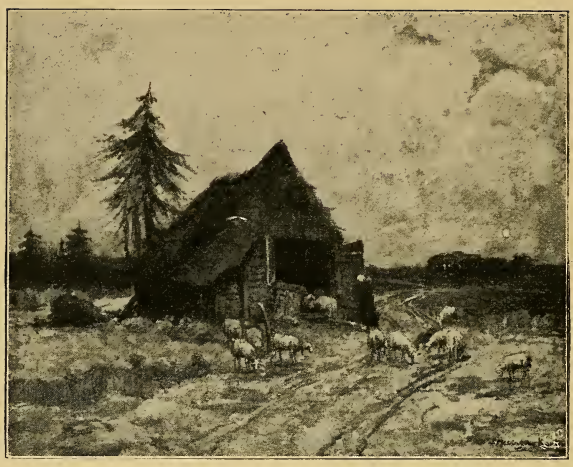
S. MESDAG—VAN HOUTEN. Mrs. S. Mesdag—van Houten, born at Groningen in 1834. She is the wife of Mr. H. W. Mesdag, and, with her husband, the foundress of this Museum.

234. **On the heath.** View of a cottage with thatched roof, in dull weather. The figure of a woman carrying a bundle on her back.
18½ in. h., 30 in. w. — Signed: *S. M. v. H.*

235. **A Fruit piece.** A few apples painted in brilliant colours.
7½ in. h., 10 in. w. — Signed: *S. M. v. H.*

236. **View at Beekhuizen near Arnhem.** In a wooded landscape a path by the side of a small stream. In the centre the trunks of a couple of birch-trees. Decorative panel.
1 y. 25¾ in. h., 1 y. 20¼ in. w.

237. **View on the Veluwe.** A road over the lonely heath, on which a flock of sheep is being driven to a thatched sheepfold in the centre of the picture,



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close by a solitary fir-tree. The view represents early evening under a stormy sky.
1 y. 3 in. h., 1 y. 12½ in. w.—Signed: *S. Mesdag—van Houten.*

238. **View at Beekhuizen, near Arnhem.** A small stream in a wooded part; the horizon is carried high up into the frame.
1 y. 4½ in. h., 17 in. w. — *Unsigned.*

239. **Portrait of Mrs. Bisdom** (née Croiset van der Kop). Profile, turned towards the right, on a light-toned background.
16 in. h., 11¾ in. w. — Signed: *S. M. v. H.* 1887.

240. **Portrait of Colonel Del Campo, named Camp.** Profile, turned towards the right.
20 in. h., 15¾ in. w. — Signed: *S. M. v. H.* 1887.

241. **Portrait of Mr. Tonkes.** Profile, turned towards the right.
20 in. h., 15¾ in. w. — Signed: *S. M. v. H.* 1887.

242. **Portrait of Mr. H W Mesdag.** Profile, turned towards the right.
19¾ in. h., 15¾ in. w. — *S. M. v. H.* 1888.

243. **A dog's head.** (Nero). The head of a black St. Bernard. Side face, turned towards the left.
15¾ in. h., 20¼ in. w. — Signed: *S. M. v. H.* '75.

244. **A fruit piece.** A bunch of black grapes against a dark background; two yellow apples, a pear and a few loose grapes in the foreground.
On panel. 10 in. h., 12¾ in. w. — Signed. *S. M. v. H.*

245. **View in the sandhills.** In this composition the tone of the whole landscape is kept in perfect harmony with the expression of the light, grey-clouded sky. Watercolour.
14¼ in. h., 21 in. w. — Signed: *S. Mesdag-van Houten.*

246. **Fruit.** Bunches of black and white grapes and other fruit displayed on a blue cloth. Watercolour.
12½ in. h., 22½ in. w. — Signed: *S. Mesdag-van Houten.*

247. **View of a wood in winter.** Aquarelle.
15 in. h., 10¾ in. w. — Signed: *S. M. v. H.*

248. **A study of still life.** Melons and other fruit. Aquarelle.
26¾ in. h., 18 in. w. — Signed: *S. Mesdag-van Houten.*

249. **Evening in a beech-wood.** Effect of fading light.
27¼ in. h., 14 in. w. Aquarelle.

250. **Flowers.** Some crocuses in a small vase.
9½ in. h., 6 in. w. — Signed: *S. M. v. H.*

251. **Flowers.** Tulips arranged in a vase.
9¼ in h., 5¾ in. w. — Signed: *S. M. v. H.*

MESDAG, Taco Mesdag. Dutch artist. born at Groningen in 1829, died at Scheveningue in 1902. Brother of H. W. Mesdag.

252. **The heath naer Vries.** View of a heath in Drenthe, with a few straggling sheep. A pool in the foreground.
29½ in. h., 1 y. 24¼ in. w. -- Signed: *T. Mesdag.*

MESDAG-VAN CALCAR. Gesine Mesdag-van Calcar, Dutch artist, born at Hoogezand in 1851. She is the widow of Taco Mesdag and was a pupil of Gabriel.

253. **Pansies.** Purple and white pansies, painted in brilliant colours.
15¾ in. h., 20¼ in. w. — Signed: *G. M. v. C.*

METTLING. Louis Mettling, born at Dijon in 1847; pupil of Cabanel.

254. **A portrait.** The figure of a man clad in armour and wearing a large black hat. Painted in soft mellow tones.
23 in h., 17½ in. w. Signed: *L. Mettling.* '83.

255. **Portrait of an old man.** An old gentleman in a high black hat.
On panel. 10 in. h., 8 in. w. — Signed: *L. Metling.*

256. **Portrait of a girl.** A row of white pearls round her neck
20 in. h., 16½ in. w. — Signed: *L. Mettling.*

TER MEULEN. François Pieter ter Meulen, Dutch artist, born at Bodegraven in 1843. Pupil of H. van de Sande Bakhuyzen.

257. **Evening.** A large flock of sheep, their dark contours standing out against the luminous evening sky. In the distance, leaning against a fence, the figure of the shepherd.

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Watercolour. 14½ in. h.. 27½ in. w. – Signed: *Ter Meulen.*

MICHEL. George Michel, French artist, born at Paris in 1763; died in 1843.

258. **A landscape.** A road, a group of trees. an overcast sky. The whole composition is in a soft-shaded, transparent tone.
18 in. h . 23¼ in. w. — *Unsigned.*

259. **A mill.** A fanciful effect of the light, reminiscent of the style of Rembrandt. In this work the influence of the old Dutch Masters is especially apparent.
20 in. h.. 24½ in. w. — *Unsigned.*

260. **Three mills at Montmartre.** A most fantastic play of light and shade on the old „Butte." On the right, dark lowering clouds contrast with the refulgent sky and the bright light falling on the mills; a flock of sheep and a few figures.
19 in. h., 26¾ in. w., — Signed: *Sensier.*

261. **A landscape.** A large peaceful, hilly landscape, terminating, on the right, in a level plain losing itself into the far distance; on the left a winding road, a few houses and a couple of figures. The soft grey sky throws over the scene an atmosphere of tranquillity. The influence of Ruysdael may be easily traced in this picture.
20 in. h., 26¼ in. w.

MILLET. Jean François Millet, French artist born at Gréville in 1815, died at Barbizon in 1875. Pupil of Paul Delaroche.

262. **Hagar and Ishmael.** A master piece of dramatic force. On the scorched sand of the Desert, Ishmael is lying in the agony of death, an empty waterbottle by his side. Hagar, in an attitude of despair, throws herself on the ground, turning her face away from him for, said she: „Let me not see the death of the child." (Gen. 21, v. 16.) This splendid canvas, which ought never to have left the artist's native country, is of such remarkable artistic value, that it would in itself form the principal attraction of any picture Gallery.
1 y. 21 in. h., 2 y. 19¾ in w.

263. **The old Tower at Barbizon.** (Vieille tour à Barbizon.) A broadly planned sketch in rich grey tones.
35 in. h., 1 y. 9½ in. w.

264. **The fisherman's wife.** (Femme de Pêcheur.) A small canvas magnificent in colouring and in expression, like a figure of Michel Angelo.
18¾ in. h., 15¼ in. w. — *Unsigned.*

265. **A study of still life.** A couple of earthenware vessels, a basin with spoons and forks, a few large turnips and a knife. These trivial objects become interesting by the affectionate treatment they have received from the hand of the artist, and the dignified simplicity of the ensemble.
28½ in. h., 23¼ in. w.

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266. **On the way home.** (L' homme et l'âne.) A small drawing in pastel, in stately grey tones. A large plain in the peaceful light of departing day, and a small group of trees in the distance; in the foreground, a country man by the side of a loaded donkey. 16½ in. h., 20 in. w. — Signed: *J. F. Millet.*

267. **The hayricks.** (Les Meules.) View of the flat country near Barbizon with three hayricks as built in France. In the foreground a large flock of sheep grazing peacefully. A few houses in the distance. Large grey clouds are slowly drifting over the extensive landscape, which is illumined by the pale rays of the autumn sun.
28¼ in. h., 1 y. 1 in. w. Drawing in pastel.

268. **The resting vintager.** (Vigneron au Repos.) Seated among the vines, in the full blaze of the burning sun, the vintager is resting for a few minutes and has taken off his wooden shoes. The feeling of rest after heavy and fatiguing labour is most beautifully rendered in the posture of the man. With equal truthful intensity the stiffling heat of a sulky day has been expressed, in the pervading atmosphere. 27¾ in. h., 33 in. w. Drawing in pastel.

MONTICELLI. Adolphe Monticelli, French artist, born at Marseilles in 1824, died there in 1886. Pupil of Raymond Aubert.

269. **An evening party.** A group of stylishly dressed ladies and gentlemen gathered in a luxurious apartment.
16 3/4 in. h., 26 in. w. — Signed: *Monticelli.*

270. **A mountain path in the South of France.** The sun is disappearing behind a cluster of massive trees. Large broken rocks in the foreground. A rare work of this artist who usually painted figures in strong, brilliant colours.
1 y. 1 3/4 in. h., 1 y. 14 3/4 in. w. — *Unsigned.*

MUNKACSY. Michel Munkacsy, born in Hungary in 1846, died at Paris in 1899. Pupil of Szamosy.

271. **The convict.** Head of the principal figure in the celebrated picture: *Le dernier jour d'un condamné.* A very remarkable piece of work, not only for the fine expression of the figure, but especially for its admirable technique. It dates from the best period of Munkacsy's career, and was painted a short time before his „Milton".
17 in. h., 14 3/4 in w. — Signed: *L. B. Munkacsy,* 1870.

NEUHUYS, Albert Neuhuys, Dutch artist, born at Utrecht in 1844. Pupil of Craeyvanger.

272. **The cobbler.** The man is seen at work close to the window. By his side, a cradle in which a baby lies asleep.
23 1/2 in. h., 19 1/4 in. w. — Signed: *Alb. Neuhuys.*

PAAL. Ladishas de Paal, born in 1842 at Lam, in Hungary; died at Paris in 1880. Pupil of Munkacsy.

273. **A landscape.** A wide extent of ploughed fields and,

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in the distance, a few farmhouses. Grey sky with small fleecy clouds.
18¼ in. h., 35¾ in w. — Signed: *L. de Paal.*

PEPPERCORN. Arthur Douglas Peppercorn, English artist, born in London in 1847. Pupil of Gerôme.

274. **Landscape.** A flock of sheep in a misty landscape.
15½ in. h., 23½ in w. — Signed: *Peppercorn.*

PIETERS. Evert Pieters, Dutch artist, born in Amsterdam in 1856.

274*a*. An interior.
10 in. h., 14 in. w.

RICARD. Louis Gustave Ricard, French artist, born at Marseilles in 1823, died there in 1872. Pupil of Léon Cogniet.

275. **Portrait of a superior officer.** Treated in a dignified and broad style.
22 in. h., 18 in. w. — *Unsigned.*

RINK. Paul Rink, Dutch artist, born in 1862 at Veghel, North Brabant; died in 1903.

276. **Study of a head.** A Spanish girl with a mantilla over her head.
14¼ in. h., 10¼ in. w. — Signed: *P. Rink.*

ROCHUSSEN. Charles Rochussen, Dutch artist, born in 1815 at Rotterdam; died there in 1894. Studied under Nuyen and Waldorp.

277. **A Public Entry.** Both this and n°. 278 are slight sketches, drawn with quick, nimble touches.
17¼ in. h., 22½ in. w. — Signed: *C. R. F.*

278. **The coronation of Charlemagne.** Washed in with a few colours.
Aquarelle. 20 in. h., 21½ in. w. — Signed: *C. R. F.*

279. **Reconnoitring.** A party of cavalry, in the period of the French domination, reconnoitring on the sandhills near the sea.
11¾ in. h., 14½ in. w. Aquarelle. — Signed: *C. R. F.*

ROELOFS. Willem Roelofs, Dutch artist, born at Amsterdam in 1822; resided and worked for 40 years in Brussels and died at the Hague in 1897. Was a pupil of van de Sande Bakhuijzen.

280. **A landscape in Luxembourg.** A group of massive old oaktrees against a clear sky. In the foreground a heath over which are scattered large blocks of stone. This fine study has all the qualities of a Daubigny or a Rousseau.
10¾ in. h., 17½ in. w. — Signed: *W. Roelofs. Beaufort, (Luxembourg).*

281. **Pools near Kortenhoef.** In the foreground a pasture with several haycocks. A barge is moored alongside. Clouded sky.
11¼ in. h., 17¾ in. w. — Signed: *Roelofs, R. ben. n°. 3.*

282. **View near Voorschoten.** In the foreground, the bank of a wide canal covered with straggling vegetation; farther off, by the side of the water, a couple of mills. Towards the horizon the outlines of a large town
5 in. h., 7 in. w. On panel. — Signed: *W. R. f.*

283. **By the side of a ditch.** A study. Trees, a small barn, a flight of steps and a rowing boat; in the immediate foreground the water.
11¼ in h, 17½ in. w. — Signed: *W. Roelofs 1880. n°. 4.*

284. **Landscape.** Stormy weather and a sky big with clouds. In the distance the water of several pools; on the low bank in the foreground, a small figure and a willow tree.
8¾ in. h, 16½ in. w. — Signed: *W. Roelofs.*

285. **Under the willow trees.** A fully worked-out sketch, representing a milking yard flanked by a willow tree. Half a score of white and party-coloured cows are waiting to be milked.
18½ in. h., 1 y. 1 in. w. — Signed: *W. Roelofs.*

ROUSSEAU. Théodore Rousseau, French artist born in Paris in 1812, died at Barbizon in 1867. Pupil of Rémond and Guillon Lethière.

286. **„Descente des vaches dans le Jura".** This celebrated picture had been refused at the Salon of 1834. Painted on a bitumous ground, some parts of it have become rather obscured, but the red, black and white of the cows sparkle like the finest glazing. The herd, wearing enormous bells, are descending a hollow path between high fir-trees. In the distance appear the white surfaces of the gletchers.
2 y. 30 in. h., 1 y. 27 ¼ in. w. — Signed: *Th. Rousseau.*

287. **The sketch of the „Descente des vaches dans le Jura".** A slightly modified composition.
Ph. Burty n°. 43.)
1 y. 8¼ in. h., 23 in. w. — *Unsigned.*

287 ROUSSEAU.

288. **A hilly landscape,** over which little clouds are being fast driven in the sky above.
On panel. 12 3/4 in. h., 21 in. w. — Signed: *Th. R.*

289. **A wooded landscape with rocks.** View in the forest of Fontainebleau; in the distance, on the right, an opening showing the luminous sky, with patches of blue and silver.
9 1/4 in h., 17 1/4 in w. — Signed: *Th. R.*

290. **A small pond,** painted on a white panel. A composition displaying the most accurate observation

and careful handling: a real gem of artistic conception and execution.
11 in h., 13¾ in. w. On panel. — Signed: *Th. Rousseau.*

291. **„Cours d'eau dans une vallée du Berry".** Frottis in brownish red paint, on a yellow-tinted canvas. In the centre a group of graceful trees, at the foot of which flows a streamlet A very interesting sketch.
9¾ in. h., 14½ in. w. — Signed *Th. R.*

292. **An old oak near Fontainebleau.** A giant oak standing solitary on the plain. A lowering sky with dark clouds.
32 in. h., 1 y. 3¾ in. w. — Signed: *Th. Rousseau.*

293. **Felled trees in the forest of Fontainebleau.** A slight sketch in brown paints, with an occasional touch of light. An impressive composition.
1 y. h., 1 y. 20¾ in w. — *Unsigned.*

294. **Forest view.** In the foreground to the right a massive tree.
12 in. h., 18¼ in, w. In chalks. — *Unsigned.*

295. **A rocky landscape** with trees. A drawing in chalks, washed-in with colours.
11½ in h., 18 in. w. — Signed: *Th. R.* (stamped).

296. **„Les grands chênes du vieux Bas-Bréau".** Four large trees illumined by the rays of the sun. This rare dwawing from nature is one of the best works by Rousseau in this style. Sensier qualified it in these words: *„Superbe dessin à la plume, unique dans la collection des oeuvres posthumes de Rousseau."*
8¾ in. h., 11¾ in. w. Pen and ink. — Signed: *Th. R.*

297. **A road** lined with broken rocks and trees.
4¼ in h., 5¼ in w. Pen and ink. — Signed: *Th. R.*

ROOSENBOOM. Margaretha Vogel-Roosenboom. Dutch artist born in 1843, died in 1893.

298. **A study of still life.** On a stone slab are grouped a cauliflower sheathed in its green leaves, some endive and, towards the backgroud, a stone jar. Signed on the edge of the slab.
26¾ in. h., 1 y. 6½ in w. — Signed: *Margt. Roosenboom.*

SADÉE. Philip L. J. F. Sadée, Dutch artist born at the Hague in 1837, died there in 1904.

299. **Interior of a Dutch house.** A bright study of a homely room with a bedstead in the wall; at the table near the window, a woman is busy peeling potatoes.
13½ in h., 17¼ in. w. — Signed: *Ph. S. 12 Oct. '74.*

VAN DE SANDE BAKHUYZEN. Julius van de Sande Bakhuyzen, Dutch artist born at the Hague in 1835. A pupil of his father.

300. **A barn in Drenthe.** Half the canvas is set in relief by the light of the sun.
14½ in. h., 17½ in. w. — *Unsigned.*

VAN DE SANDE BAKHUYZEN. Gerardina E. J. van de Sande Bakhuyzen, Dutch artist born at the Hague in 1826, died there in 1895.

301. **Roses.** A basket with a few sprays of white roses and some stalks of flowering grasses.
12½ in h., 18½ in. w Aquarelle. — Signed: *A. J. van de S. Bakhuyzen.*

SARGENT. John Sargent, of American descent, was born at Florence in 1856. Pupil of Carolus Duran.

302. **A sketch** of three Orientals, in white and blue robes.
31½ in. h., 24¼ in w. — Signed: *John Sargent.*

SCHWARTZE. Thérèse Schwartze, Dutch artist born in 1852 at Amsterdam.

303. **A portrait.** A pastel-drawing of a young girl, dressed in white, playing on a guitar.
29½ in. h., 22 in. w.

SEGANTINI. Giovanni Segantini. born at Arco, in the Tyrol, in 1858; died in Switzerland in 1897.

304. **„Les deux mères".** A drawing in chalk and pastel. A mountainous landscape in the Alps. The sun is sinking in the West and leaves a luminous track in the sky. A shepherdess, with a child in her arms, is coming down a path, guarding a ewe and its lamb.
35 in. h., 22¾ in w. — Signed: *G. Segantini.*

305. **The return of the flock.** A drawing in chalk and pastel. The low sinking sun sheds long shadows on the foreground.
30¾ in. h., 20½ in w. — Signed: *G. Segantini.*

SIMPSON. Harry Simpson, English artist.

306. **Head of a girl** wearing a straw hat.
6½ in. h., 4 in. w. — Signed: *à Madame Mesdag. Harry Simpson.*

STEELINK. Willem Steelink, Dutch artist born in 1856 at Amsterdam. Pupil of his father and of Wijnveld.

307, **Sheep.** A few sheep near a brook.
10¾ in h., 16½ in w. Signed: *Wilm. Steelink.*

STENGELIN. Alphonse Stengelin. a Swiss by descent, born at Lyons in 1852. Pupil of Fleury Chenu, Guichard and Cabane.

308. **View at Laaghalen.** A highly finished and feelingly rendered drawing in pen and pencil of a landscape in Drenthe, with barns, high trees and sheep.
22¾ in. h., 1 y. w. — Signed: *L. B. A. Stengelin.*

309. „**Soleil Couchant derrière un Moulin**". In a misty landscape the sun is setting behind a mill.
8¼ in. h., 12 in. w. — Signed: *Stengelin.*

STORM VAN 'S GRAVESANDE. Jhr. Mr. Charles Storm van 's Gravesande, Dutch artist, born at Breda in 1841. Pupil of Roelofs and of Rops.

310. **The harbour at Hamburg.** In the middle distance, a line of large sea vessels; in the foreground, mooring posts, lighters and tugs. A charcoal drawing handled in a fine broad style.
19 in. h., 24½ in. w. — Signed: *Monogram S. G.*

STROEBEL. Johan Anthonie Balthazar Stroebel, Dutch artist born at the Hague in 1821, died there in 1905. Pupil of B. J. and of Huib van Hove.

311. **Interior of a church at Breda.** Part of the church, in which are seen a few figures draped in the costume of the 17th. century. The play of light caused by a sunbeam striking a white wall, an effect in which this artist especially delighted, is also introduced into this picture.
27¼ in. h., 35 in. w. — Signed: *J. Stroebel.* f 1876.

TENER. René Tener, French artist born at Cherbourg in 1848. Pupil of Jules Dupré.

312. **A misty morning.** A wide landscape with hayricks and, in the distance, a little village. Fine harmonious colouring.
31 in. h., 1 y. 14½ in. w. — Signed: *René Tener* 1877.

TOOROP. Jan Toorop, Dutch artist, was born in 1860 at Poerworedjo, in the island of Java. Studied at the Royal Academy of Arts at Amsterdam.

314 TROYON.

313. **A sketch.** Drawing in black chalk.
11½ in. h., 8 in. w. — Signed: *J. H. Toorop.*

TROYON. Constant Troyon, French artist born in 1810 at Sèvres; died in 1863. A pupil of Riocreux and of Paupart.

314. **„Le retour du Marché".** A farmhouse sheltered by trees, seen trough a hazy atmosphere. In the foreground, the figure of a peasant woman on a donkey; to the right, a flock of sheep and a farmer on horseback.
34 in. h., 28 in. w. — Singned: *C Trôyon.*

315. **A landscape with cows.** Cows grazig in a meadow. A dull overcast sky.
14½ in. h., 10 in. w. — *Unsigned.*

316. **Haymaking.** Although the larger paintings of this artist are often rather harsh and dry, his smaller canvases, like the present, are delightfully moist and rich in colour.
10 in h., 14½ in w. On panel. — Signed: *Vente Troyon.*

317. **Afternoon sun.** In a meadow a few sheep wandering along the bank of a stream.
18 in. h, 14¾ in. w. — *Unsigned.*

318. **The brownish-red cow.** Standing on a cliff on the coast of Normandy.
1 y. h., 28¼ in. w. — Signed: *Vente Troyon*

319. **Sheep.** A flock of sheep: some of the animals are unfinished.
24 in. h., 29¼ in. w. — Signed: *Vente Troyon.*

320. **Autumn.** A very fine frottis in bistre, on a gold tinted panel. A flock of sheep on the outskirts of a wood. The figures of the animals are painted in greys.
On panel. 12¼ in. h., 18 in. w. — Signed: *Vente Troyon.*

VAARZON MOREL. Willem F. A. J. Vaarzon Morel, Dutch artist born at Zutfen in 1868. Studied at the Royal Academy of Arts, at Amsterdam.

321. **Forest view.** Drawing in pastel. Trunks of trees in vigorous outlines; in the foreground a couple of boys on the sandy ground.
27¾ in. h., 23½ in w. — Signed: *Vaarzon Morel.*

VALKENBURG. Hendrik Valkenburg, Dutch artist born at Deventer in 1829, died in 1896.

322. **A cornfield.** On the right, sheaves of yellow grain; on the left, a woman with a child. A clear and bright study from nature.
19¼ in. h., 25½ in w. — Signed: *Valkenburg.*

VERHAEREN. Alfred Verhaeren, Belgian artist, born at Brussels in 1849. Pupil of Louis Dubois.

323. **„L'Entre-Côte."** Displayed on a white cloth are a piece of ribs of beef, a few vegetables and some fruit. Against the background, a grey earthenware jar with a paper-cover.
20 in. h., 27¾ in. w. — Signed: *Verhaeren* '83.

VERWÉE. Alfred Verwée, Belgian artist, born in 1838 at St. Josse-ten-Noode, near Brussels; died in 1895.

324. **Morning in the sandhills near Heyst.** View of a wide Belgian landscape with a flock of sheep and their shepherd, painted with elaborate care and finish.
1 y. 2½ in. h., 1 y. 18½ in. w — Signed: *Alfred Verwée.*

325. **Cows in the meadow.** Landscape view in Belgium. In the foreground one black-and-white cow and three white animals; a little farther off another white cow and a brown one.
26 in. h., 35½ in. w. — Signed: *Alfred Verwée* 1868.

326. **On the sea-shore.** Effect of sunlight. A farm-labourer restraining a vigorous Flemish stallion.
1 y. h., 25¾ in. w. — Signed: *Alfred Verwée. f.* '69.

VOLLON. Antoine Vollon, French artist born at Lyons in 1833; died in 1891.

327. **A study of fish.** A cod and some smaller sea-fishes, painted in masterly style. This work is particularly remarkable for the skilful and realistic rendering of the substance matter.
1 y. 1 in. h., 1 y. 9 in. w. — Signed: *A Vollon* '71.

327 VOLLON.

328. **Fishing-boats in an inner-port.** A broad sketch. View of the coast on the English channel. Fishing-boats on the shore, at ebb-tide.
23 in. h., 28 in. w. — Signed: *A. Vollon.*

329. **A study of still life.** By the side of a goblet in carved ivory, mounted in silver, are grouped a few bunches of violets. The skilful dexterity and lively fancy predominent in the treatment and tone of this artist's works, are also displayed in this study.
10 3/4 in. h., 8 1/2 in. w. — Signed: *A. Vollon.*

330. **Landscape at evening.** In the foreground a road on which is seen a carriage drawn by a white horse.
11 1/2 in. h., 19 1/4 in. w. — *Unsigned.*

331. **Study of still life.** A dish of Japan porcelain holding white and black grapes. A sketch in soft and delicate tones.
21 3/4 in. h., 28 in. w. — *Unsigned.*

332. **An old quarter of the town.** In contrast with the

clear sky are the yellowish-grey tones of the houses. Below, two small figures and a few fowls.
9¾ in. h., 7¼ in. w. — *Unsigned.*

WAUTERS. Emile Wauters, Belgian artist born at Brussels in 1846. Pupil of Portaels.

333. **Orientals.** A skilful and fine academical work.
35 in. h., 1 y. 11½ in. w. — Signed: *Emile Wauters.*

VAN DER WEELE. Herman J. van der Weele, Dutch artist, born at Middelburg in 1852.

334. **A draught-ox.** A bullock harnassed to a cart, seen in bright sunlight.
13 in. h., 20 in. w. — Signed: *H. J. v. d. W.*

335. **Farmer's cart.** A horse drawing a cart; effect of full sunlight.
13 in. h., 20 in. w. — Signed: *H. J. v. d. W.*

WEISSENBRUCH. Jan Weissenbruch, Dutch artist born at the Hague in 1822; died in 1880. Pupil of Sam. Vermeer.

336. **The church square.** An elaborate piece of work. Effect of sunlight. In the centre of the square, in front of the church, an old-fashioned sledge.
9¾ in. h., 12½ in. w. — Signed: *Jan Weissenbruch f.*

WEISSENBRUCH. Johannes Hendrik Weissenbruch, Dutch artist born at the Hague in 1825, died in 1903. Pupil of Schelfhout.

337. **A moonlight effect.** The moon throws a streak of light over a river on which are a couple of barges and a rowing-boat with two men. The heavy clouds

scarcely allow the rays of the moon to break through. 19 in. h., 13½ in. w. Aquarelle. — Signed: *J. A. Weissenbruch.*

338. **On the shore at Scheveningue.** Crowded with figures and numerous fishing-boats. In the distance, to the right, a view of the sea. The dark tone of the fishing-boats and the shore contrast with the luminous sky and its light grey clouds.
9¾ in. h., 19¼ in. w. Aquarelle. — Signed: *J. H. Weissenbruch.*

339. **A woman washing clothes.** A large-styled vigorous and inspiring drawing in chalk, partly washed in colours, the strongest lights having been put in with chinese white.
13 in. h., 18½ in. w. — Signed: *J. H. Weissenbruch.*

WIJSMULLER. J. H. Wijsmuller, Dutch artist, born in 1855 at Amsterdam.

340. **Winter scene.** A row of houses along a canal crossed by a drawbridge. On the left a group of lofty trees. The misty grey tone of the snow-covered landscape is kept in fine contrast with the delicate yellowish grey tints of the sky.

ZILCKEN. Philippe Zilcken, Dutch artist, born at the Hague in 1857. Studied under the guidance of Mauve. He is a very efficient etcher.

341. **An old fisherman of Scheveningue.** The figure is painted out of doors, facing the sun.
25¼ in. h., 19¾ in. w. — Signed: *Ph. Zilcken.*

342. **An etching,** on soft ground work, after the charcoal drawing „View on Lausanne", of Matthys Maris.
13¾ in. h., 33 in. w. — Signed: *Ph. Zilcken.*

DE ZWART. Willem de Zwart, Dutch artist, born at the Hague in 1862. Pupil af Jacob Maris.

343. **Winter scene.** On the shore at Scheveningue. A fishing-boat is being hauled on the shore by horses. The comfortless appearance of the landscape and the melting snow are rendered with faithful reality. In the immediate foreground a couple of villagers. 8 in. h., $14^{1}/_{2}$ in. w. — *Unsigned.*

344. **A thunderstorm.** A drawing in pastel, touched-in with black chalk.
18 in. h., $23^{1}/_{4}$ in. w. — Signed: *W. de Zwart.*

OBJECTS OF ART, BRONZES, POTTERY, FURNITURE, TAPISTRIES.

345. An Oriental portière.

346. Id.

347. „

348. „

349. „

350. „

351. An early Dutch brass dish (16th Century).

352. Id. Id.

353. A late Gothic brass dish. (15th Century).

354. Two tapistry hangings, Flenish manufacture (17th Century).

355. A wooden panel, inlaid with ivory, etc.

356. Id. Id.

357. A large dish in *email-cloisonné*.

358. A modern bronze image.

359. Two antique Japanese bronze lanterns, similar to those placed in front of Buddhist temples.

360. *a*. A dish of Old-Rozenburg pottery. designed by Colenbrander.

b. A dish of Old-Rozenburg pottery, designed by Colenbrander.
c. Id.

361. *a.* A plate of Old-Rozenburg pottery, designed by Colenbrander.
b. Id.
c. „
d. „
e. „
f. „

362. *a.* A large ancient Japanese sword. (*Katana or Tatsji.*)
b. A small Id.

363. *a.* Mangling board in carved brown wood.
b. Id.

364. A German musket (17th Century).

365. A turtle shell.

366. Two large Oriental brass vases mounted in silver, embossed and partly openworked.

367. A pair of antique China vases in *émail-cloisonne.*

368. An Oriental brass vase with engraved ornamentation.

369. Antique Persian bird in finely engraved and openworked brass.

370. A pair of vases in multi-coloured Old Delft.

371. Three small tiles in modern Delft (Jacoba earthenware).

372. Four tiles, Persian ware.

373. A plate. Persian pottery.

374. An Old-Rozenburg plate, designed by Colenbrander.

375. „ „ dish „ „ „

376. A pair of China vases in *émail cloisonné*.

377. A censer in Old-Satsuma earthenware. Beginning of the 18th Century.

378. A large vase.

379. A Japanese dagger (*Wakisaci*) for decorative use.

380. A turtle shell.

381. Vase of chased-metal.

382. Two metal flower bowls (*Hibatsji.*)

383. Two vases in Old-Satsuma pottery, 18th Century.

384. A large egg-shaped blue China vase.

385. A pair of Japanese vases.

387. A vase with so-called „*reflet métallique*". Spanish-Moresque or Persian.

388. An antiqne brass crown (16th Century).

389. An early-Dutch chair.

390. A beautifully carved Scandinavian chair 1879).

391. Id.

392. A set of five jars and vases of old-Rozenburg pottery, designed by Colenbrander.

393. Two antique Japanese bronze lanterns, such as are placed at the entrance of Buddhist temples.

394. Two early-Japanese figures: Herons.

395. An antique Chinese bronze sacrificial vessel.

396. An antique Japanese bronze sacrificial vessel.

397. Five chairs early-Dutch wood-carving, style late-Renaissance.

398. Four armchairs, 17th Century.

399. Two carved armchairs, 17th Century.

400. A mahogany table, 17th Century.

401. An early-Dutch oak table.

402. A Scandinavian chair with fine carvings. (1879.)

403. A semi-circular chair, 17th century.

404. A pair of old-Japanese bronze vases from a Buddhist temple.

405. Nine cushions in Gobelin-tapistry.

406. Two Chinese stools

407. Id.

408. Wall hangings, probably manufactured at Oudenaerde (beginning of the 17th Century)

409. Fragments, medallions of a sacerdotal dress (Italian), 15th Century.

410. Id. (14th Century.)

411. Two dark-blue vases of old-Rozenburg pottery, designed by Colenbrander.

412. A metal-coloured vase, id.

413. Green and dark-blue vase, id.

414. A Louis XV side-board, with marble top.

415. An antique Chinese bronze sacrificial vessel.

416. A pair of early-Chinese bronze vases.

417. A pair of Japanese cylindrical vases.

418. A pair of Japanese bronze vases.

419. A pair of old-Satsuma earthenware vases (17th Century.)

420. Five early-Dutch footwarmers in carved wood.

421. An old-Dutch iron money-chest (safe) ornamented with paintings. (Hinlopen.)

422. An early-German oak clothes-chest (1704.)

423. A pair of large Satsuma vases. (End of the 18th Century.)

424. A pair of Satsuma vases. (End of the 18th Century.)

425. Id. Id.

426. A church lettern. (17th Century.)

427. A small table (early-Dutch 18th Century.)

428. An antique Oriental carpet.

429. A pair of large, exceedingly fine, old China vases in *émail-cloisonné.*

430. Two Persian fire-pans, ornamented with open work and engravings.

431 A Satsuma vase. (End of the 18th Century.)

432. An almost similar specimen (End 18th Century.)

433. An early-Japanese square flowerpot in bronze.

434. An antique Japanese fire-pan (Chibatsji.)

435. An old-Chinese bronze altar piece.

436. Id.

437. Two small antique Japanese bronze vases.

438. A wooden crucifix with rosary.

439. A chandelier of old-Dresden porcelain.

440. A pair of antique Chinese bronze temple-vases.

441. An Oriental carpet, manufactured from a West-European design.

442. A chimney piece Bredius.

443. A dish, Old-Rozenburg pottery.

444. Id.

445. A vase. Persian pottery.

446. Id.

447. A large dish. Persian pottery.

448. A plate. Satsuma pottery.

449. A large dish of very ancient Satsuma pottery.

450. A plate. Satsuma or Kioto pottery.

451. A tray in *émail-cloisonné.*

452. Id.

453. A large Japanese porcelain dish.

454. A set of old-Rozenburg vases, designed by Colenbrander.

455. Id. Id.

456. A large dish of Majolica pottery.

457. A pair of early-Dutch wooden lamp stands.
a. A flower piece.
b. Id.
c. Still life.

458. An early-Persian cloth.

459. An old-Deventer carpet.

460. A portière of Cashmere wool.

461. A white bear-skin (used as a couch.)

462. A set of two jars with covers and four small vases of Old-Rozenburg pottery, designed by Colenbrander.

463. Teixeira de Mattos. A tigress defending her cub.

464. Ch. van der Stappen. A woman carrying a fagot.

465. Constantin Meunier. A bronze: „Ecce Homo".

466. Ch. van Wijk. A satyr.

467. Ch. van Wijk. A bronze: an old woman.

468. A vase of Jacoba ware (Delft). *Joost Hooft en Labouchère, Delft.*

469. A vase of Jacoba ware marked: J. Th. en L.

470. A small vase of the same factory J. Th. en L.

471. Id. Id. Id.

472. A Japanese cabinet.

473. A pair of old-Persian fire-pans.

474. A table-cloth, modern-Persian.

475. An ancient-Persian rug.

476. A „coupe" of modern-Rozenburg pottery.

477. An ancient Turkish stair carpet.

478. Id. Id.

479. An ancient-Persian carpet.

480. A table covered with an ancient-Persian cloth.

481. Ancient-Persian hall carpet.

482. Three ancient-Persian cloths.

483. An ancient-Persian carpet.

484. A Kerman carpet.

485. An ancient-Turkish cloth.

486. A square piece of carved wood representing St. Michael and the Dragon. (17th Century.)

487. A modern-Delft tile, with design after Frans Hals.

488. Three portières in old green plush (Utrecht-velvet.)

489. A bronze clock from Burmah.

490. Mirror in a wooden frame. Early-German (Schleswig-Holstein.)

491. An oak seat (18th Century.)

492. „

493. A pair of mirrors in carved oak frames (18th Century.)

494. Model of a „centerboard" yacht.

495. Wall hanging. Genre „gobelin". (Spanish, 17th Century).

496. An antique Oriental cloth.

497. Panel. Carved oak.

498. An old-fashioned oak seat.

499. A Persian cloth.

500. A Kerman carpet.

501. A Persian cloth.

502. „ „ rug.

503. A Kerman carpet.

504. A couch covered with a Turkish rug.

505. A little table, covered with a Persian cloth, standing on a Japanese rug.

506. A Persian cloth.

507. A Kerman carpet.

508. „ „

509. A table in coloured wood, with carved ornamentations by Th. van Hoytema.

510. An old-Deventer carpet.

511. A dish in blue, green and brown of Old-Rozenburg pottery, designed by Colenbrander.

512. A brace of Turkish pistols.

513. A pair of bronze antique Japanese vases.

514. A small bronze Persian vase, inlaid with silver.

515. A small bronze Persian vase, with ornamentation in fine metal.

516. A small Persian kettle with long handle, engraved in silver.

517. A pair of antique-Japanese vases with Chinese figures.

518. A square Japanese tray, ornamented with dragons.

519. An early-Dutch brass lantern.

520. An ancient-Spanish brass kettle with two spouts.

521. An antique-Japanese brass tortoise.

522. An antique-Japanese bronze altar vessel.

523. An early Dutch lantern.

524. An early Dutch brass flat candlestick.

525. A Spanish brass fire-pan.

526. A very ancient Japanese brass perfuming-pan.

527. Antique Japanese cylindrical vase.

528. An antique Japanese bronze kettle with inscriptions.

529. Antique Japanese bronze vase.

530. Id.

531. Antique Japanese fire-pan for warming the hands.

532. An antique Chinese bronze vase. About four centuries old.

533. A small antique Japanese bronze jar, to use for adding drops of water when rubbing India ink.

534. Antique Japanese bronze vase.

535. A pair of antique Chinese bronze vases.

536. Antique brass clock, beautifully ornamented.

537. An ancient Moorish brass tray with inscriptions in raised letters.

538. A small oblong bronze tray, inlaid with niello. (Toledo).

539. A pair of bronze pepper boxes, inlaid with niello work. (British India.)

540. An antique Japanese bronze kettle marked: SEIRIOEDO.

541. An antique Japanese iron kettle marked: RIOEBOENDO.

542. An antique Japanese perfume-burner.

543. A Moorish brass waterjug, engraved.

544. An antique Chinese vase.

545. A bronze bell of a Buddhish temple.

546. Id. Id.

547. An antique Japanese idol of carved wood, bronzed and gilt, in a black lackerwork shrine.

548. A bronze Siamese image, seated figure (Candlestick.)

549. Id. Id.

550. A steel helmet and coat of mail, inlaid with gold (British India.)

551. A Japanese bronze vessel, used at special solemnities.

552. An ancient Japanese iron helmet.

553. Id. Id.

554. An ancient Japanese knife (*Kodzoeka.*)

555. The point of a lance. Engraved metal.

556. Weapon of a Dervis.

557. Hatchet of a Dervis.

558. One Japanese and two 18th Century fans.

559. A small kettle Satsuma ware, beginning of 19th Century.

560. A perfuming-pan, Satsuma ware. End of 18th Century.

561. A jar of very ancient Satsuma ware.

562. A dish for pastry. Ancient Satsuma ware.

563. A similar dish, ancient Satsuma ware.

564. An old China teabox, with triangular notch in the stand. (About 1640.)

565. A shallow basin, old China.

566. An old China jar with lid.

567. An elongated, straight flower-pot of ancient Satsuma ware.

568. A small jug with spout and handle; ancient Satsuma ware.

569. A small kettle. Ancient Satsuma ware, beginning of 19th century.

570. A perfuming-pan in the form of a globe. Satsuma ware 19th century.

571. A square basin with fluted corners; old pottery.

572. An ancient China plate of white porcelain with designs in black and gold. 18th century.

573. A similar plate. 18th century.

574. An old China basin.

575. A plate, old-Delft ware.

576. A very ancient earthenware jar.

577. A flat tray, Satsuma ware. (End of 18th century.)

578. A shallow basin, Satsuma ware (End of 18th century.)

579. A small black earthenware basin.

580. A plate, Satsuma ware, beginning 19th century.

581. A jug, kind of ancient Satsuma ware, 19th century.

582. A box of Satsuma ware, 19th century.

583. A large vase Satsuma ware, 19th century.

584. A jar with lid, Satsuma ware, beginning of 19th century.

585. A flat box, Satsuma ware, 19th century.

586. A perfuming-pan, Satsuma ware, 19th century.

587. Id. Id. Id.

588. A Saké-basin, Satsuma ware.

589. An oval saké-tray, Satsuma ware.

590. A rice bowl, Satsuma ware, 18th century.

591. A plate, Satsuma ware, 19th century.

592. A small dish, Satsuma ware, 19th century.

593. A saké-basin, Satsuma ware, 19th century.

594. A vase, Satsuma ware, 19th century.

595. A saké-basin. Ancient Satsuma ware, 19th century.

596. A shallow basin, Satsuma ware. End of 18th century.

597. A pair of vases. Old Satsuma ware. End of 18th century.

598. A pair of vases. Old Satsuma ware. End of 18th century.

599. Three large multi-coloured plates. Old Delft.

600. Two old-Japanese porcelain plates.

601. Two jars with covers. Old Rozenburg. Colenbrander design.

602. An Italian vase. Majolica.

603. Id. Id.

604. An earthenware water-jug. (Rhodes).

605. A basin with support. Persian pottery.

606. A rice bowl. Japanese pottery. (*Bizen*).

607. A tea-dish. Japanese pottery.

608. A tea-pot. Old Japanese porcelain.

609. Id. Id.

610. Four plates. Old Delft.

611. An Old-Rozenburg plate, designed by Colenbrander.

612. An Old-Delft plate.

613. A large Japanese fish-bowl, old pottery.

614. A basin. Old Japanese pottery.

615. A tea-dish. Old Japanese pottery.

616. A tea-dish. Very old Japanese pottery.

617. A tea dish. Old Japanese pottery.

618. A square tray. Old Japanese ware.

619. A square tray, partly fluted. Old Japanese ware.

620. A small jar. Old Japanese pottery.

621. A small tray. Old Japanese pottery.

622. A large basin. Old Japanese ware.

623. A plate. Old Delft.

624. Two large dishes. Old Delft.

625. A Saké-bottle. Old Japanese ware, 18th century.

626. An Old-Rozenburg plate, designed by Colenbrander.

627. Id. id.

628. A tea-pot. English china, coarse imitation of Satsuma ware.

629. A pair of vases with covers, "reflet métallique", old-Rozenburg.

630. An upright glass, engraved. Mythological subject.

631. An upright glass with figures representing the four seasons. Over each desiqu is the name it represents: Spring, Summer, Autumn, Winter.

632. A small vase of Tiffany glass ware.

633. A basin. Old Japanese pottery. (18th century.)

634. A basin. Old Japanese pottery. (17th or 18th century.)

635. A shallow basin of coarse Japanese ware.

636. *a.* Calabash, engraved.
b. A fruit with cover, engraved.
c. A bottle.
d. A little kettle. (West Indies.)

637. A Greek Amphora.

638. A Paraguay mat.

639. An old-Rozenburg plate, designed by Colenbrander.

640. A dish, Japanese porcelain.

641. A painted tile representing the figure of a woman.

642. A tile after a painting by Bosboom.

643. A tile.

644. A small bowl.

645. One Japanese and two 18th century fans.

646. A dish, Japanese porcelain.

OLD ROZENBURG WARE.

647. A pair of vases.

648. A set of five jars.

649. Two vases with covers

650 A bowl.

651. Id.

652 A vase.

653. A long necked vase

654. Two vases.

655. Two upright vases

656. A pair of plates.

657. A bowl.

658. An upright vase.

659. A pair of vases.

660. An upright vase.

661. Id.

662. A small upright vase.

663. A vase.

664. A pair of upright vases.

665. A pair of vases.

666. A vase.

667. A. plate.

668. Id.

669. Id.

670. A set of four vases, two with covers and two without.

671. Two vases.

672. A pair of vases.

673. Two small vases.

674. Two small vases with covers.

675. A vase with cover.

676. A small vase with cover.

677. A small vase.

678. Id.

679. Id.

680. A plate.

681. Id.

682. Id.

683. Three Vases with covers.

684. A pair of large vases.

685. A pair of vases with covers.

686. A vase with cover.

687. Two vases.

688. A vase with cover.

689. A large vase with cover.

690. A small plate

691. Five front panels of antique carved chests.

692. Two portières of Old plush. Utrecht velvet.

693. A Smyrna rug.

694. Id.

695. A green tile. Japanese porcelain.

696. A collar of rare shells.

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